DOROTHEUM

SEIT 1707

Origins
Tribal Art
Wednesday, 28th June 2023
Online Auction

Origins
Tribal Art

Wednesday, 28th June 2023 – online

Origins
Tribal Art

Wednesday, 28th June, at 3 p.m.
Online Auction

Palais Dorotheum,
1010 Vienna, Dorotheergasse 17

Viewing

Saturday,	June 24,	10 a.m. – 5 p.m.
Monday,	June 26,	10 a.m. – 5 p.m.
Tuesday,	June 27,	10 a.m. – 5 p.m.
Wednesday,	June 28,	10 a.m. – 3 p.m.

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Origins
Tribal Art

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Amounts in USD serve as a guideline only. Bidding takes place in EURO.
Please note that an additional premium of 2 % of the hammer price will be charged for lots sold after the sale.

Important new regulations concerning objects consisting of/including ivory
As a result of EU regulations, since 19.1.2022 only the trade in „antique" ivory (worked before 1947) and musical instruments (before 1975) is permitted, but only within the EU and only on presentation of a valid Cites document. The Dorotheum will therefore only offer objects for which such a permission to sell at the Dorotheum has been granted (marked "ASI"). It is the buyer's responsibility to apply for a Cites document from his/her local species protection authority, if required for his/her own purposes.
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Umrechnungsbasis zum US$ war der Tageskurs per 23 Mai 2023 (1 EURO = 1,0835 US$).
Alle im Katalog angegebenen Schätzwerte in US$ sind gerundete Beträge und dienen ausschließlich zur Information. Bei der Auktion wird in EURO ausgerufen. Bitte beachten Sie, dass für Nachverkäufe eine um 2 % des Meistbots erhöhte Käufergebühr verrechnet wird.

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In Folge von EU-Regelungen ist seit 19.1.2022 lediglich der Handel mit „antikem" Elfenbein (Bearbeitung vor 1947) und Musikinstrumenten (vor 1975), jedoch nur mehr innerhalb der EU und nur bei Vorliegen eines gültigen Cites-Dokuments zulässig. Das Dorotheum wird daher nur Objekte anbieten, für die eine solche Genehmigung für den Verkauf im Dorotheum vorliegt (gekennzeichnet mit „ASI"). Es obliegt dem Käufer, bei Bedarf für eigene Zwecke ein Cites-Dokument bei der für ihn zuständigen lokalen Artenschutzbehörde zu beantragen.
Die Wiederausfuhr von Elfenbein, d.h. eine Ausfuhr in ein Nicht-EU-Land, ist generell nicht mehr gestattet. Ausnahmegenehmigungen können von der Behörde im Einzelfall nur bei Objekten vor 1947 von großer kultureller, künstlerischer oder historischer Bedeutung erteilt werden, die von Museen gekauft werden, oder für Musikinstrumente vor 1975, die von ausübenden Musikern gekauft werden.
Bitte beachten Sie auch Ihre nationalen Importvorschriften. Viele Staaten lassen Importe nicht mehr oder nur sehr mehr eingeschränkt zu, zum Beispiel USA, China oder Hongkong, etc.
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Bitte beachten Sie auch unsere übrigen Artenschutzhinweise!

EXPERTE

Joris Visser

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ART FROM AFRICA

A DUTCH COLLECTION

A FRENCH COLLECTION

ART FROM THE PACIFIC

ART FROM AFRICA

1
A very rare Somali wedding basket.
Fibers, beads, 19th century, 28 cm high. 'This Somali wedding basket was given to the bride on her wedding day. Filled with treats, the basket would be covered and tied shut with a string. Male guests, including the groom, would then compete to open it within a certain amount of time. In the end, the groom was expected to win – the tied basket being a metaphor for his wife.' (VJ)

€ 7.000 – 9.000 US$ 7.600 – 9.800

Provenance:
Dr Jan Baptist Bedaux, Wezemaal;
Alain Guisson, Brussels.

Cf. For a similar example see the MIA, the Mary Ruth Weisel Endowment for Africa, Oceania, and the Americas. Accession Number 2010.73.

2
A Malinke dance mask,
Guinea-Conakry. Wood, metal, 70 cm high. Used during initiation into the Konden ceremony. (VJ)

€ 1.800 – 2.000 US$ 2.000 – 2.200

Provenance:
Vincent Massey, Strasbourg.

3
A Malinke dance mask,
Guinea-Conakry. Wood, metal, 65 cm high. Used during initiation into the Konden ceremony. (VJ)

€ 1.800 – 2.000 US$ 2.000 – 2.200

Provenance:
Vincent Massey, Strasbourg.

4

5

4
Dance mask of the initiation society of N'Tomo,
Bambara ethnic group, Circle of Segou, Mali. Hard wood with deep patina, period: beginning of the 20th century. Height: 60 cm. (VJ)

€ 2.000 – 2.200 US$ 2.200 – 2.400

Provenance:
Franck Robichez Gallery Paris;
Collection Jean-Claude Lecocquière, Saint-Cloud.

5
A large Prestige necklace made with 23 bronze panther teeth.
Dan-Guerzé, Ivory Coast. 21 cm high. (VJ)

€ 1.800 – 2.000 US$ 2.000 – 2.200

Provenance:
Galerie Maine Durieux, Paris;
Collection Jean-Claude Lecocquière, Saint-Cloud.

Cf.:
for a smilar one see Literature: André Blandin, "Afrique de l ouest. Bronzes and other alloys", pg. 23.

6

6
An important Bambara lock,
Bankoni Mali. Wood, metal, 58 cm high. An ancestor wearing the initiators mask of the N'Tomo. (VJ)

€ 1.200 – 1.600 US$ 1.300 – 1.700

Provenance:
Collection Vincent Massey, Strasbourg.

7
A Dogon lock,
Bankans, Mali. Wood, 48 cm high. Representing the mythical ancestors. (VJ)

€ 1.200 – 1.600 US$ 1.300 – 1.700

Provenance:
Jean-Claude Lecocquière Saint-Cloud.

7

8

8
A rare Bambara lock,
circle of Bougouni, Mali. 62 cm high. Representing a female ancestor carrying a jar on her head. (VJ)

€ 2.000 – 2.500 US$ 2.200 – 2.700

Provenance:
Kassoum Sidibé, Bamako; Franck Robichez, Paris;
Jean-Claude Lecocquière, Saint-Cloud.

9
A 19th century Dogon pair,
Mali. Wood, 53 cm high. This statue belongs to a group of about 12 statues ranging in size from about 40 cm to 70 cm, carved from a single piece of wood. They roughly date from the second half of the 19th century. The iconography is standard, a seated man and woman, with the man having his arm slung over the woman's shoulder. Unlike many other images of the Dogon, these images lack sacrificial patina and therefore most likely did not stand on altars. There has been much speculation about the significance of this group. A common interpretation of this iconography is that the man and woman are the "primordial couple" from Dogon mythography. This interpretation prompted Kate Ezra in her book on the Lester Wunderman collection at the Metropolitan Museum to write: "Since so little is actually known of the meaning and use of these figures, terms such as 'primordial couple' serve only to render the true state of our knowledge." (VJ)

€ 3.500 – 4.000 US$ 3.800 – 4.300

Provenance:
Adama Ouleguem, Bamako;
Dr Jan Baptist Bedaux, Wezemaal;
private collection, Brussels.

9

10

10
A large Dogon Crocodile mask (Emina, Anyon),
Mali, Bandiagara Circle. Wood, paint, 84 cm long. (VJ)

€ 1.800 – 2.500 US$ 2.000 – 2.700

Provenance:
Gallery Matthias Lemaire, Amsterdam;
Wim Schuhmacher, Amsterdam;
Paul Rutten, Amsterdam;
Dr Jan Baptist Bedaux, Wezemaal.

Published:
'Art of the Dogon. A private collection of Dogon material culture',
Brussels 2012, nr. 157.

11
A rare Dogon horse Post,
Mali. Wood, 103 cm high. (VJ)

€ 900 – 1.200 US$ 980 – 1.300

Provenance:
A Belgian scholar.

12
A Mende Bundu society mask,
Mende, Sierra-Leone. Wood, 42 cm high. These helmet masks were worn by initiated women at performances that celebrate the completion of the initiation. The masks are finely carved to convey admired feminine features: an elaborate coiffure, a smooth, broad forehead, slit eyes, a small, composed mouth, and a ringed neck. (VJ)

€ 3.000 – 3.800 US$ 3.300 – 4.100

Provenance:
Sékou Camara, Conakry;
Franck Robichez, Paris;
Jean-Claude Lecocquière, Saint-Cloud.

11

12

13

An ancient kneeling Dogon figure,

Mali. 15th-17th c., wood, sacrificial patina, forged iron, 27 cm high. A great stylized kneeling female figure, similar to the one in the Metropolitan Museum (acc. nr. 1977.394.21) attributed to the Tellem-Dogon peoples. European authors have conducted research among the Dogon peoples in the Bandiagara Escarpment (Mali) since 1903, when sculptures such as this started to enter Western collections. In their oral accounts to Western scholars, the Dogon recounted that they had migrated to the region in the 15th century. At their arrival, they discovered that another population, the 'Tellem' - literally, 'we have found them here' - had lived there since the 11th century and eventually disappeared for unknown reasons. More recently, ethnographic and archeological investigations have confirmed the existence of a 'Tellem' population, one that pre-dated and was distinguished from the Dogon. Through radiocarbon analysis of objects and burial sites, specialist Prof. Dr. Rogier M. A. Bedaux delineated a chronology of the populations who lived in the Bandiagara Escarpment: Tellem (11th-15th century), Tellem-Dogon (15th-17th c.), Dogon (17th-20th c.). While this specific sculpture has yet to undergo scientific testing, it is almost certain that it dates from the second period and more specifically from the 15th century. This based on the dating of a very similar sculpture, probably by the same hand, published by David Serra ('Imaginaire tribal, 2010, pp. 10–11'). 'During this second phase these two groups lived sideby-side influencing each other's customs and artistic practices.' Interesting is the bracelet at the bottom of the sculpture that was originally incorporated into the sculpture. The combination of bracelet and sculpture is also seen on a sculpture of the same type and from the same time from a Belgium private collection (see: 'Dogon', Musée Dapper, Paris 1994, p. 126). (VJ)

€ 34.000 – 38.000 US$ 37.000 – 41.300

Provenance:
Félicia Dialossin, Paris;
Dr Jan Baptist Bedaux, Wezemaal.

Published:
Jan Baptist Bedaux, 'Art of the Dogon. A private collection of Dogon Material culture', Brussels 2012, cat. 22, 22.1, 22.2, 22.3.

14

14
A Bamana slit gong drum 'nkènyè',
Mali. Wood, 99 cm long. (VJ)

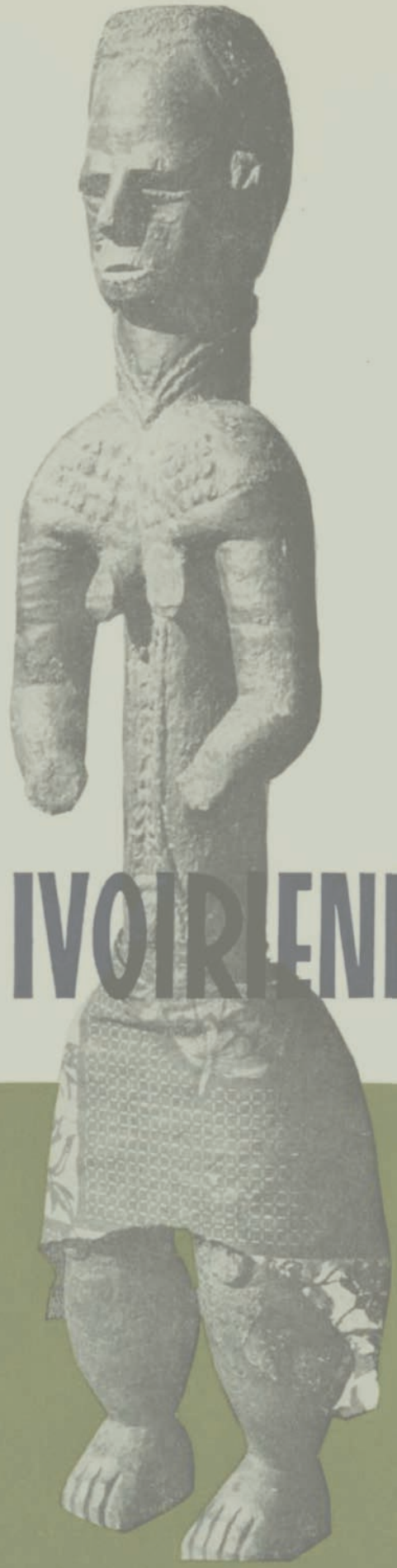
€ 1.400 – 1.800 US$ 1.500 – 2.000

Provenance:
Adama Ouleguem, Bamako, Mali. Dr Jan Baptist Bedaux, Wezemaal.
Cf. See for a similar instrument played by a young candidate of the Jo-society: 'Bamana. Afrikanische Kunst aus Mali', Zürich-New York, 2001, illustration 35.

15

B. HOLAS

SCULPTURES IVOIRIENNES



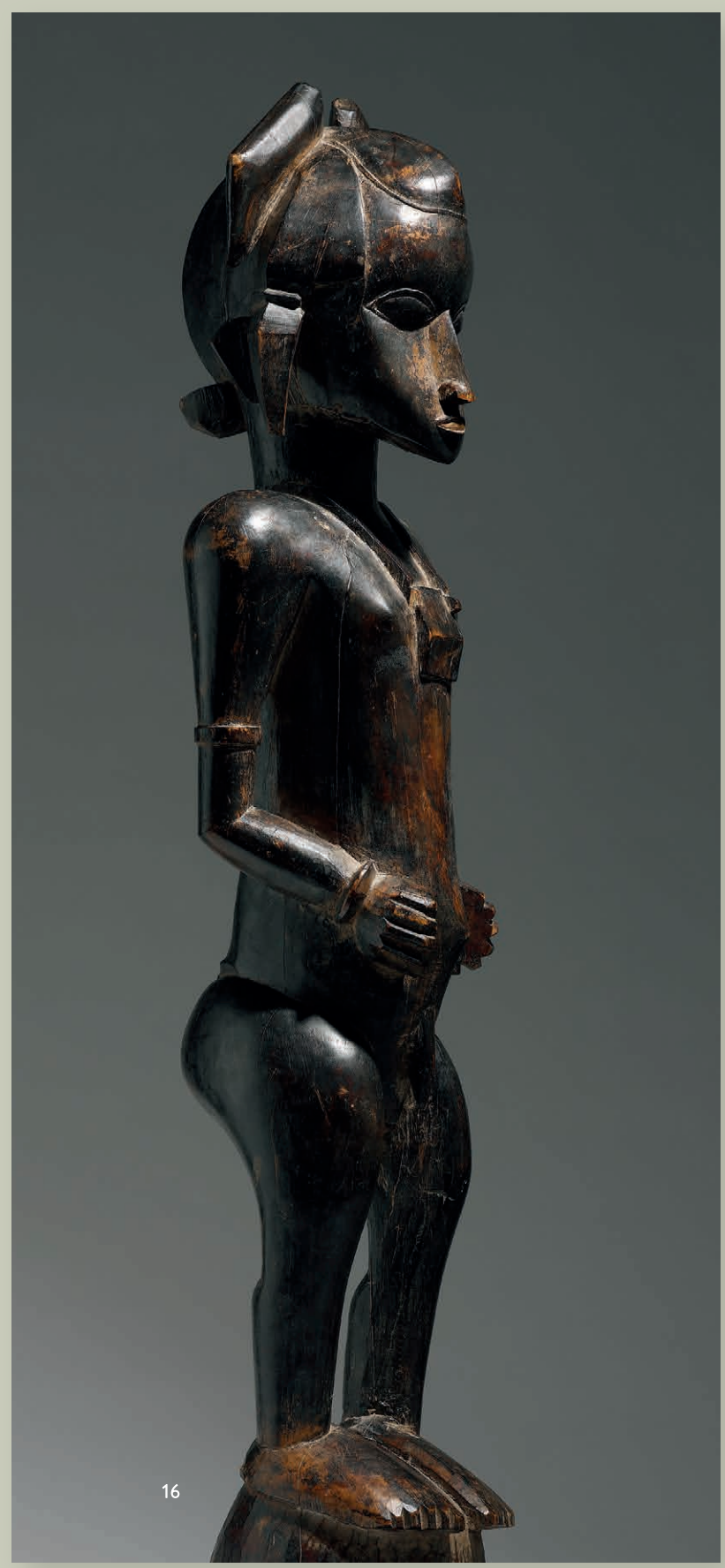
15

A very early and important Bete ancestral figure, Ivory Coast. Wood, 79 cm high. The Bete use these female figures as a portrayal of mythical beings incorporating the symbols of feminine beauty. They are characterized by realistic carving which focuses mainly on grace and beauty, on the torso's elegance and on a strong set of legs. As is the case with other related figures, the arms are extended next to the abdomen, emphasizing the torso and the presence of complex scarifications. This early and rare figure was collected by the renowned Czech scholar Bohumil Théophile Holas. He worked as an ethnologist as the director of the IFAN Museum in Abidjan. He was the foremost expert on Guro and Bete figures and a prolific author of many books on the region. (VJ)

€ 70.000 – 80.000 US$ 76.100 – 87.000

Provenance:
Collected near Ouragahio by Bohumil Théophile Holas (1909–1978), Abidjan;
Emil Storrer (1917–1989), Zürich, Switzerland;
Private collection;
Mercedes & David Serra, Barcelona.

Published:
Holas (Bohumil), "L'image du monde Bete", Paris: Presses universitaires de France, 1968:67;
Holas (Bohumil), "Sculptures ivoiriennes", Imprimerie Reliure Mama Tours, 1969: Portada;
Holas (Bohumil), "Sculptures ivoiriennes", Paris: Geuthner/C. S. H., 1969:59, #1;
Holas (Bohumil), "Sculptures ivoiriennes", Deuxième éditionélargie, Paris: Geuthner, 1973:110–111, #33;
Bruneaf catalog 2020, Brussels Fig.17 (Serra);
Exhibition catalog "Imaginaire Tribal" Barcelona, pag. 46–47, 49.



16

16
Senufo figure.
Ivory Coast. Wood, 86 cm high. The Senufo are known for their elegant sculptures. These figures were related to the Poro which is both a men's and women's religious society. Often ornamented with body scarification, jewelry, charges and coiffures, they represent idealized female beauty. (VJ)

€ 2.200 – 2.600 US$ 2.400 – 2.800

Provenance:
A private collection Austria;
A swiss collection. Comes with a Certificate from Galerie Walu.

17
Yaure mask,
Ivory Coast. Wood, 37 cm high. (VJ)

€ 9.000 – 12.000 US$ 9.800 – 13.000

Provenance:
Yann Ferrandin, Paris.

Published:
Catalogue Bruneaf 2022, p.166. AHDRC Object nr. 0196684.

17

18

18
A large Senufo figure,
Ivory Coast. Wood, old French auction label, 65 cm high.

€ 1.600 – 2.000 US$ 1.700 – 2.200

Provenance:
A Belgian scholar.

19
A small Baga Nimba A-Tshol altar piece.
Sierra Leone. Wood, patina, collection label, 30 cm high.
A cubist example of an early A-Tshol representing an anthropomorphic bird. According to the Baga Birdsare intermediaries between heaven, the world of spirits and earth, the world of man. A Baga village traditionally is composed of lineages that are descended from a common ancestor. Each lineage owned an A-Tshol, which protected the group from evil. During festivals, the families would show their A-Tsols and ask for a successful harvest, worn as horizontal headpieces at dances associated with male initiation and appear at funerals. Each A-Tshol, the most visible sign of a particular ancestry, incarnates the life of the lineage. When not in use, A-Tshols are kept in shrines sometimes located in the houses of the eldest members of the lineages. (VJ)

€ 2.500 – 3.000 US$ 2.700 – 3.300

Provenance:
Josef Müller/Mueller (1887–1977) Collection, Solothurn, Switzerland, acquired before 1939;
Jean Paul Barbier-Mueller, Geneva, Switzerland, seller 1979;
Lawrence M. Saphire collection (1931–2018) New Jersey.

Published:
Barbier (Jean-Paul), "Über Josef Müller", in: Du. Kulturelle Monatsschrift, #450, Zürich: Conzett & Huber 1978: 69, fig.2.
Old label underneath: "West-Oberguinea/Maskenaufsatz/Sydo w 3 B".

19

20

20
A large Akan standing figure,
Ghana. Wood, fibers, shells, 57 cm high.

€ 1.200 – 1.500 US$ 1.300 – 1.600

Provenance:
Dr Jan Baptist Bedaux, Wezemaal.

21
An exceptionally large Mano mask,
Liberia. Wood, fiber, ritual pouches, 43 cm high. This is probably the largest Dan mask known in the world, and like the neighboring Toma, these sacred masks of the magic world are only seen by initiates. This large mask controls the passport masks, personal miniature masks (Ma Go) that function as amulets among the Dan and neighboring cultures, linking the owner with a particular spirit force that helps and protects. (VJ)

€ 3.500 – 4.500 US$ 3.800 – 4.900

Provenance:
French gallery in the sixties;
Collection Madame Steffen, Brussels;
Collection Ruth van Caelenberg, Brussels.

21

22
An archaic Dan mask,
Ivory Coast. Wood, 25 cm high. (VJ)

€ 6.000 – 8.000 US$ 6.500 – 8.700

Provenance:
Serge Trullu, Nimes France;
Private Austrian collection.

23

23

An exceptional Senufo equestrian figure or Syonfolo, Ivory Coast/Ghana. Wood, 33 cm high. Figures of a rider on horseback are common in the former Gold Coast, from Togo to the Ivory Coast. Most are in the form of amulets, brass-casting, that represent a bush spirit, mandeo (plural: mandebele) or tugu (plural: tugubele) on his steed and were usually kept on a personal shrine or used as an aid by the diviner. The horse was associated with speed, swiftness and prestige, but also with violence and disorder since horses were linked since pre-colonial times to warriors and slave traders. (VJ)

€ 20.000 – 24.000 US$ 21.700 – 26.100

Provenance:
Private collection Belgium.

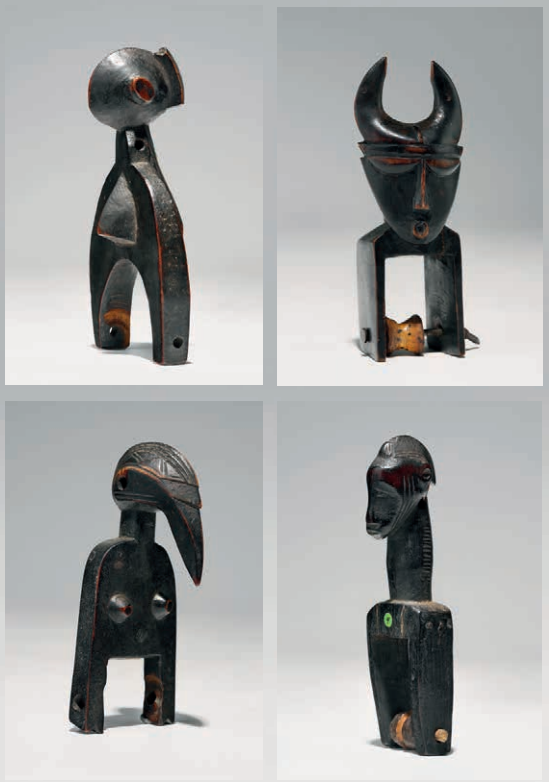
24
Collection of Hedley Pulleys,
Ivory Coast, 61 pieces, wood. (VJ)

€ 1.500 – 2.000 US$ 1.600 – 2.200

25
A fine Yoruba Gelede mask with three birds,
Nigeria. Wood, 35 cm high. Amongst the Yoruba in Nigeria and in the neighboring state of Benin (formerly Dahomey), there exists a 'gelede cult' to honour women, mothers, and in general fertility. In this cult, men dance in pairs wearing colorful mask costumes with such crested masks on their heads. The dancers look out under the edge of the mask. Surmounted by three birds. (VJ)

€ 2.200 – 2.500 US$ 2.400 – 2.700

Provenance:
Sothebys Parke-Bernet Galleries, 27 January 1968, lot 24;
Alan Frumkin, Chicago/NYC, USA;
Christies Paris 2003, lot 298;
Private collection, Springfield, Missouri;
Quinn's Auction Galleries, Virginia 2016, Lot 524;
Frank van Craen, Antwerp. AHDRC Object ao-0110184–001.



Details 24

24

25

26

26
Gelede mask, Nigeria,
wood, 30 cm high, (VJ)

€ 1.000 – 1.400 US$ 1.100 – 1.500

Provenance:
Roudillon - Le Corneur.

Published:
Art of the Yoruba, 2003.

27
Nupe door,
Nigeria. Wood, 156 x 80 cm. These elaborately Nupe doors are carved in high relief and show animals, objects, and symbols from the Nupe mythological and political spectrum. Made of joined plank-like panels, they communicated messages and brought prestige to their owners. (VJ)

€ 1.200 – 1.400 US$ 1.300 – 1.500

Provenance:
Private Dutch collection.

27

28

28
A monumental Ibibio 'Mfon Ekpo' mask, Nigeria.
Wood, 44 cm high. This very large mask with delicate, features, straight nose and high forehead represents a deceased person who led a good, moral life. These are called mfon ekpo as opposed to the wilder masks that represent a person whose evil deeds have caused him to become a ghost. (VJ)

€ 4.000 – 5.000 US$ 4.300 – 5.400

Provenance:
Hendrik Elias,1925–1998.

29
Ijaw Kalabari Panel or 'Duein Fubara',
Nigeria. Wood, fibers, 142 cm high. The Duein Fubara (forehead of the dead) is an ancestral or memorial altar screen, made to commemorate the leader of a trading house. Not only is the creation of wooden panels influenced by western ship carpentry, but the frontal image is also created as a western 'photograph', a frontal image as opposed to three-dimensional sculpture. (VJ)

€ 4.200 – 4.500 US$ 4.600 – 4.900

Provenance:
French private collection;
Massol, "Arts Primitifs", 18 September 2009. Lot 74;
Loed van Bussel, Amsterdam.

30
A great Urhobo 'Oni-edjo' mask,
Nigeria. Wood, ochres, 48 cm high. The Urhobo believe that elements of nature such as land, forests, air and water contain spirits called 'edjo' and these spirits are believed to hold power over nature and provide protection to a community from attack from another village or from malicious spirits in the realm of the dead. These masks are created to attract, pay tribute to these spiritis and house them. Carved figures called edjo re akare (meaning 'spirits in carved form') are believed to be the physical manifestation of these edjo spirits. (VJ)

€ 18.000 – 25.000 US$ 19.600 – 27.200

Provenance:
Private collector, America;
Private collector, Austria.

Published:
Cole, Dierking, "Invention and Tradition: The Art of Southern Nigeria", Munich 2002.

Exhibited:
"Sculptures and Masks from Nigeria", Wuppertal 2012.

31

31
A Cameroun mask.
Wood, 75 cm high.

€ 4.000 – 5.000 US$ 4.300 – 5.400

Provenance:
Hendrik Elias, 1925–1998.

Published:
De Buck "Hendrik Elias' Legacy Archives", Brussels 2018:23, #13.

32

32
A Luba-Hemba Kabeja janus scepter,
DRC, wood, 31 cm high. (VJ)

€ 4.200 – 4.800 US$ 4.600 – 5.200

Provenance:
English private collection.

33
A very fine Kifwebe mask,
DRC, 44 cm high. These Songye "bwadi bwa kifwebe' society masks are representing benevolent spirits to protect the house from evil sorcery. (VJ)

€ 8.000 – 10.000 US$ 8.700 – 10.900

Provenance:
Belgian private collection;
Brussels private collector.

34

34
A Fang chordophone,
Gabon, early 20th cent, 92 cm long, wood. Called an ¤gomi by the Fang, these musical instruments came from earlier practices of using a bow-shaped instrument, consisting of a simple flexible hardwood arch that was to be plucked at a single string. The string was held between the teeth of the player and thus resonating in the mouth. The multi string harp is stylized with a large ancestral head. (VJ)

€ 2.000 – 3.000 US$ 2.200 – 3.300

Provenance:
German collection.

35
A Pende Mbuya Tundu mask,
DRC, wood, fibers, 25 cm high. This mask represents the comic, the fool. It is the only mask that appears with other masks during the masquerades. It parodies all the vices and problems of a village life. (VJ)

€ 5.000 – 8.000 US$ 5.400 – 8.700

Provenance:
Dr Jan Baptist Bedaux, Wezemaal;
François and Marie Christiaens, Belgium.

35

36

36
A rare Lega figure 'Kakulu ka Mpito'.
Wood, fur, 27 cm high. These stylized figures were made for initiates of the Bwami society. Pastor 'Baba V', born in 1907 as Vinton Samuel educated himself since his arrival in the Congo in 1928 as a medical expert on Tropical medicine. Many of the objects in his collection were given to him by former patients as thanks to his treatments. (VJ)

€ 2.800 – 3.500 US$ 3.000 – 3.800

Provenance:
Collected by Pasteur Baba Vi, Kama DRC
Photographed in the missionary house in Kivu.

37
A great Lega mask,
DRC, Wood, Kaolin, 18 cm high. (VJ)

€ 6.000 – 7.000 US$ 6.500 – 7.600

Provenance:
Merton Simpson, New York;
Private Austrian collection.

37

38

A 19th century Zande figure.

Wood, 34 cm high. Used in the Yande cult, this early collected figure has the classic stylization with large geometric legs, a broad flat face with arrow shaped scarifications and free hanging arms. (VJ)

€ 3.800 – 4.500 US$ 4.100 – 4.900

Provenance:
Belgian private collection;
Marc Felix, Brussels;
P. Claes, Brussels.
Comes with certificate and photo from Marc Leo Felix, 1997;
Comes with Carbon dating expertise Re. S. Artes 2015 indicating 18th-19th century.

39

A very important Luba chief stool with caryatid.

Around 1900, wood, 56 cm high. The female caryatid gives expression to the Luba concept of the female body as a spiritual receptacle transferring divine kingship. The elaborate skin ornamentation and coiffure serves as a metaphor for the prestige and refinement that Luba rulers disseminate within society. On the image (pre 1930) we can still see a collier with blue tradebeads that would have embellished this caryatid in the same way as they were worn by important members of the court and provide spiritual protection for their owners. The beads would have been highly valuable and were probably kept when the Luba sold the stool. Stools in this particular style can be clearly linked to a small corpus that appears before 1929 around the Mwanza mission post in Luba-Shankadi. (VJ)

€ 12.000 – 14.000 US$ 13.000 – 15.200

Provenance:
Jean-Paul Agogué; Pierre Dartevelle, Brussels;
John Giltsoff, London/New York/Girona.
A photograph of the reverse of 'the stool and staff of office of sub-chief Kafuiza' (The Collection of W. F. P. Burton, Johannesburg, 1992:#41) shows this stool in traditional usage prior to 1930.

40

A delicate Punu mask,

Gabon. Wood, 27,5 cm high. This mask type of the Punu, called 'Okuyi' or 'Mukudji', represents a 'beautiful girl' who comes to the living from the afterlife to pay a benevolent visit. The 'Okuyi masks' are worn by men in full body costumes who stand on 2 metre high stilts, during ceremonies, feasts and for entertainment at markets. The present 'Okuyi mask' is carved from lightweight, light-coloured wood and its face is coloured with white kaolin. (VJ)

€ 3.500 – 4.500 US$ 3.800 – 4.900

Provenance:
Private collection, Amsterdam.

41
A Mwana Pwo mask,
Angola. Wood, fibre, metal, 31 cm high. This type of mask, 'mwana pwo', depicts a 'beautiful girl' who comes from the afterlife on benevolent visitation of the living. At the same time, they are reminiscent of important female ancestors of the Chokwe people. The mask is used by men in dances with tightly woven costumes on stilts. The present 'mwana pwo' is an especially beautiful example in 'classical' style. On its forehead the carved tribal mark of the Chokwe people, the 'cingelyengelye' is recognizable. The eyebrows form a high arch above the slit, almond-shaped eyes. Across both cheeks run decorative scarification marks, carved in high relief, also called 'tears'. The nose is small and delicate. (VJ)

€ 4.000 – 5.000 US$ 4.300 – 5.400

Provenance:
Pierre Dartevelle, Brussels. AHDRC Object ao-0001080–001.

42
A fine small Pwo mask,
Angola. Wood, fibers, metal, 24 cm high. (VJ)

€ 14.000 – 18.000 US$ 15.200 – 19.600

Provenance:
Purchased in 1982 from Merton Simpson, New York;
Private Austrian collection.

43

43
A fine Mangbetu vessel or Sundu,
DRC, Terracotta, 32 cm high. (VJ)

€ 1.000 – 1.200 US$ 1.100 – 1.300

Provenance:
Lempertz, Brussels 1995, Lot 225.

44
An unusual Salampasu or Lwalwa mask with stylized chameleon,
DRC, Wood, 32 cm high. (VJ)

€ 1.200 – 1.500 US$ 1.300 – 1.600

Provenance:
Belgian private collection;
Brussels private collector.

44

45

45
5 Kwere/Zigua medicine gourds,
Tanzania. Wood, ritual materials, between 11 and 22 cm high. These gourds were handled by and filled through traditional healers (wahanga) who use a combination of herbal mixtures, spirit medicines, and spirit mediumship or possession to restore health and wellbeing. (VJ)

€ 1.200 – 1.500 US$ 1.300 – 1.600

Provenance:
Collected by Ralf Schulte-Barenberg in situ;
Dr Jan Baptist Bedaux, Wezemaal, Brussels.

Published:
"Tanzania. Glaube, Kult und Geister. Collection Ralf Schulte-Bahrenberg", Stuttgart: Phaistos, 2007 (Duisburg, Germany and Schwaz, Austria, exhibition catalogue).

A DUTCH COLLECTION

46

46
A small Lobi amulet 'pumbiiràthùnô',
Burkina Faso. Ivory, 19th century, 8 cm high (VJ)

€ 1.500 – 2.000 US$ 1.600 – 2.200

Provenance:
Maria & Paul Wyss, Basel, Switzerland;
Ralf Schulte-Bahrenberg (1934–2010), Duisburg, Germany;
Dr Jan Baptist Bedaux, Wezemaal, Utrecht, Belgium;
An important private collection, Amsterdam.

Published:
Catalogue "La Passion des Arts Premiers. Regards de Marchands", Paris: Primedia, 2009:42. AHDRC inventory number 0003991.

47
A Dan Gio 'lü me' pair,
Liberia. Wood, 39 and 40 cm high. These figures are called 'lü me', which literally means wooden person. Similar figures were collected in northeastern Liberia by Alfred Tulk (1899–1988) in 1932. (VJ)

€ 7.000 – 8.000 US$ 7.600 – 8.700

Provenance:
Paolo Morigi Lugano, Switzerland;
Georges Frederick Keller (1899–1981), Davos/Paris, Switzerland/France, 1980.

Published:
Paolo Morigi "Scultura II", Lugano: Galleria Arte Primitivo, 1975:#11; Morigi (Paolo), "Raccolta di un amatore d'arte primitiva", Kunstmuseum Bern, 1980:85, #83; "Kunst aus Afrika und Ozeanien. Eine unbekannte Privatsammlung/Art d'Afrique et d'Océanie. Une collection privée inconnue", Bern: Kunstmuseum/Musée des Beaux-Arts de Berne, 1980: Cat. #83 (not illustrated); Arts d'Afrique Noire, no.82, 1992.

Exhibited:
"Kunst aus Afrika und Ozeanien. Eine unbekannte Privatsammlung", Bern, 22. August–2. November 1980. AHDRC inventory number 0063155.

Paolo Morigi 1975

47

48

48
A fine Yoruba Shango staff with 4 heads.
Wood, 36 cm high. (VJ)

€ 1.600 – 2.000 US$ 1.700 – 2.200

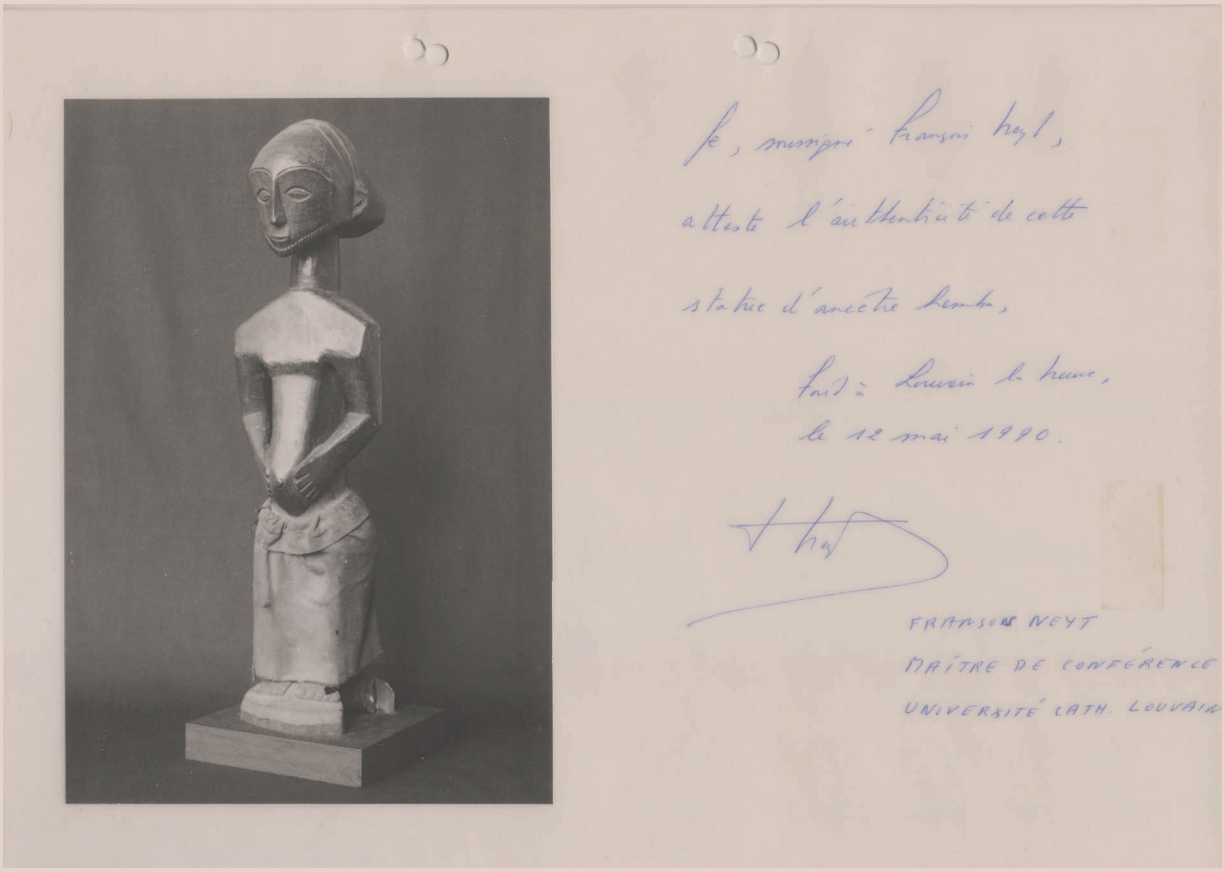
Provenance:
Loed van Bussel, Amsterdam;
An important private collection, Amsterdam.

49
A fine Mangbetu Harp,
DRC, wood, fibres, 50 cm long. (VJ)

€ 2.500 – 3.000 US$ 2.700 – 3.300

Provenance:
Jo de Buck, Brussels;
An important private collection, Amsterdam.

49



50

A Hemba commemorative Portrait of a Chief (Singiti),
DRC, wood, 63 cm high. Exclusively carved for sitting kings or chiefs that were visited in a dream by a predecessor. Hemba artists emphasized two aspects when creating these figures: the stomach as the point of connection with one's extended lineage through the navel. On the other hand, they perceived the head as the holder of ancestral knowledge. (VJ)

€ 7.000 – 8.000 US$ 7.600 – 8.700

Provenance:
An important private collection, Amsterdam.
Comes with the certificate from the renowned expert and publisher of the reference book on Hemba figure Dr. Francois Neyt.

51

An unusual Fang Ngontang figure,

Gabon. Ricinodendron wood, Kaolin, 46 cm high. A rare freestanding figure, whilst we mostly know Ngontang helmet masks with these features. The delicate features and white colored complexions of the Ngontang faces suggest both feminine and otherworldly qualities. (VJ)

€ 20.000 – 25.000 US$ 21.700 – 27.200

Provenance:

Bernard Dulon; John Giltsoff; Important private collection, Amsterdam. Comes with reference and invoice from John Giltsoff, Aquablava/London. Another similar figure is in the Teel collection 1996.372/373 Boston Museum of Arts, published in Preston Blier (Suzanne) et al., "Art of the Senses. African Masterpieces from the Teel Collection", Boston: MFA Publications, 2004:145, #67.

52
A fine Lega ceremonial spoon,
DRC, Ancient Ivory, 19th century, 17,5 cm long. These spoons were shown at the final phase of initiation into the Bwami society and represent the proverbs through which Bwami ideals are taught. (VJ)

€ 3.000 – 4.000 US$ 3.300 – 4.300

Provenance:
Didier Claes, Brussels;
An important private collection, Amsterdam.
AHDRC inventory number 0144053.

53
An unusual Philippines spoon.
Wood, 22 cm long. (VJ)

€ 2.000 – 3.000 US$ 2.200 – 3.300

Provenance:
An important private collection, Amsterdam.

54

54
A Sentani post figure.
Wood, 60 cm high. (VJ)

€ 1.600 – 2.000 US$ 1.700 – 2.200

Provenance:
David Rosenthal, San Francisco;
Anthony Meyer, Paris;
An important private collection, Amsterdam.

55
An exceptional monumental Asmat Head.
Wood, 41 cm high. (VJ)

€ 6.000 – 8.000 US$ 6.500 – 8.700

Provenance:
Anthony Meyer, Paris;
An important private collection, Amsterdam.

55

56

A 19th century Korwar figure,

Irian Jaya. Wood, 30 cm high. These ancestral figures in standing position with the robust head and arrow-shaped nose, holding a stylized shield are the hallmarks of the style. Although the sex of the figures is often difficult to determine, all were originally male or female, depending on the gender of the deceased. These figures were kept in the house of the deceased's family, sometimes carried along on dangerous sea voyages to protect the traveller. (VJ)

€ 3.000 – 4.000 US$ 3.300 – 4.300

Provenance:

An important private collection, Amsterdam.

57
An archaic Boiken ancestral figure,
Papua New Guinea. Wood, 17 cm high. (VJ)

€ 5.000 – 6.000 US$ 5.400 – 6.500

Provenance:
Anthony Meyer, Paris;
An important private collection, Amsterdam.

58

59

58
A very fine Sepik amulet mask.
Wood, 18,5 cm high. (VJ)

€ 2.500 – 3.500 US$ 2.700 – 3.800

Provenance:
An important private collection, Amsterdam.

59
An early Sepik figure amulet.
Wood, 12,5 cm high. A very good stone carved ancestral figure from the Sepik region, used as a protective amulet. (VJ)

€ 3.000 – 4.000 US$ 3.300 – 4.300

Provenance:
Professor at Yale Ralph Linton collection 1893–1953;
John J. Klejman, New York;
Martin Lunin, New York, purchased 6/12/1965.

Published:
Michael Hamson 'Oceanic Art', Paris 2014 Nr.3, page 7.

60

A very important Malangan mask.

Wood, pigment, shell (turbo petholatus opercula), 120 cm high. The Malangan festival is a cycle of rituals by the people of the north coast of New Ireland, an island close to Papua New Guinea. Malangan express many complex religious, legal, and philosophical ideas concerned with honoring and dismissing the dead and affirmation of the clans. Like a legal document, the figures are part of the negotiation and claims of the transmission of rights to land. The Malangan objects were created to be used a single time and then destroyed. (VJ)

€ 16.000 – 18.000 US$ 17.400 – 19.600

Provenance:
Anthony Meyer, Paris;
An important private collection, Amsterdam.

61
A kachina figure, Hopi 'Hopitu Shinimu',
Arizona. Cottonwood, polychrome, 26 cm high. (VJ)

€ 3.000 – 4.000 US$ 3.300 – 4.300

Provenance:
An important private collection, Amsterdam.

A FRENCH COLLECTION

62

62
An important dignitary figure.
Baule or Akan. Wood, gold leaf, 26 cm high. With the Akan and Baule, the counselor's staff and the ceremonial staff of other dignitaries have delicately carved finials with a proverb, understating the oratory prowess of the owner. (VJ)

€ 2.800 – 3.000 US$ 3.000 – 3.300

Provenance:
Maine Durieu, Paris; Collection Sargos, Nancy.

Published:
'Arts et Traditions d'Afrique, profane et sacre', Hazan Paris 2010, nr 2.41, Pg.108.

Exhibited:
Musée des Beaux-Arts d'Agen 'Arts et Traditions d'Afrique, profane et sacre', Agen 2010.

63
An old Lobi Bateba,
Burkina Faso. Wood, 118 cm high. (VJ)

€ 4.200 – 4.500 US$ 4.600 – 4.900

Published:
"Afrique de la pensée magique au miracle de l'art", Paris: Hazan, 2008:48, #3.13.

63

64
A fine Gurunsi 'Ninana' statue,
Burkina Faso. Wood, 56 cm high. (VJ)

€ 3.800 – 4.500 US$ 4.100 – 4.900

Published:
'Arts et Traditions d'Afrique, profane et sacre', Hazan Paris 2010, 2008:96, #2.23.

Provenance:
Collection Schoffel.

65
A 'Bolo' helmet mask from the Bobo people,
Burkina Faso. Wood, 60 cm high. A great example of a 'Bolo' or blacksmith's mask, worn during celebrations, initiation rites, and funerals in Bobo communities. Blacksmiths have unique position in many Sub-Saharan societies; they are considered supernatural men who possess associations with invisible spirits and mysterious powers inaccessible to common people. Due to this intermediary position between the earthly and spirit realms, only blacksmiths possess the secret knowledge and strength to create a wooden mask and mediate its powerful forces. In performances, the 'Bolo' function both as entertainment and for moral storytelling, considered more sacred. (VJ)

€ 3.800 – 4.500 US$ 4.100 – 4.900

Provenance:
Private French collection.

65

66

An exceptional Mossi 'Karan-Wemba' mask,
Wango society, Burkina Faso. Wood, polychrome, 112 cm high. The mask shows a woman, on a stylized anthropomorphic mask, at the height of her strength and beauty, her body adorned with scarifications applied after her first child. This master carver has created a wonderful contrast between the concentric circles and geometric décor of the lower mask and the elongated grace of the female figure, connecting the wings and horns of the anthropomorphic mask below to the woman's helmet like coiffure and the angular planes of the hands and fingers. The Karen-Wemba masks take a special place in the Mossi pantheon. The mask honors a woman whose great age, wisdom, and experience elevated her to the rank of a living ancestress, an ideal intermediary between the living and the spirits of the family's ancestors. (VJ)

€ 18.000 – 25.000 US$ 19.600 – 27.200

Provenance:
Franco Monti, Milan;
Joaquin Pecci, Brussels;

Published:
Monti (Franco), "Le maschere africane", Milano 1966;
Monti (Franco), "African Masks", London: Hamlyn, 1969:29, #11. Cf. Of this mastercarver about 7 or 8 other masks are known, some examples are: Sothebys New York 1983 AHDRC 006923; Rietberg Museum, Leuzinger "Afrique' Paris 1962:81, Pl.9; Pierre Vérité, Christie' Paris, June 2013; Bacquart "Tribal Arts of Africa", London 1998:69, #14.

67

68

67
A rare Bobo fetish Kô-diougou,
Burkina Faso. Wood, fiber cord, sacrificial substances, pigments, iron, 56 cm high. This "nail fetish", Bobo power figure, is associated with village protection practices performed by blacksmiths against witchcraft. (VJ)

€ 4.500 – 5.000 US$ 4.900 – 5.400

Provenance:
French private collection. Cf. For a similar figure Raoul Lehouard, "Un voyage en Haute-Volta", Arts d'Afrique Noire no. 32, Hiver 1979, p. 14–1.

68
A rare couple of Gurunsi nail fetish figures,
Burkina Faso. Wood, iron, 51 cm high. These figures were placed in a shrine, to protect the owners from evil spirits. Like the rare Bobo "nail fetish", Bobo power figure, is associated with village protection practices performed by blacksmiths against witchcraft. (VJ)

€ 2.600 – 3.000 US$ 2.800 – 3.300

Provenance:
Collection Sargos, Paris.

Published: '
Arts et Traditions d'Afrique, profane et sacre', Hazan Paris 2010, Pg.95.

Exhibited:
Musée des Beaux-Arts d'Agen 'Arts et Traditions d'Afrique, profane et sacre', Agen 2010.

69

70

69
A cubist Mossi Karan-Wemba mask,
Burkina Faso. Wood, polychrome, 130 cm high. The Karen-Wemba masks take a special place in the Mossi pantheon. The mask honors a woman whose great age, wisdom, and experience elevated her to the rank of a living ancestress, an ideal intermediary between the living and the spirits of the family's ancestors. (VJ)

€ 8.000 – 9.000 US$ 8.700 – 9.800

Provenance:
Adrian Schlag, Brussels; French private collection.

70
A Bambara mask 'Suruku',
Mali. Wood, 36 cm high. (VJ)

€ 3.600 – 4.000 US$ 3.900 – 4.300

Provenance:
Private collection Nancy.

71

71
An expressive Botchio Fon post,
Dahomey. Hard wood, 121 cm high. (VJ)

€ 2.800 – 3.500 US$ 3.000 – 3.800

Published:
'Arts et Traditions d'Afrique, profane et sacre', Hazan Paris, 2010, Pg.288 nr 7.20.

Exhibited:
Musée des Beaux-Arts d'Agen 'Arts et Traditions d'Afrique, profane et sacre', Agen 2010.

72
A large and unusual Kulango figure with cane,
Burkina Faso. Wood, 75 cm high. (VJ)

€ 4.200 – 4.500 US$ 4.600 – 4.900

Provenance:
Collection Catherine & Patrick (1948–2012) Sargos, Nancy, France.

Published:
'Arts et Traditions d'Afrique, profane et sacre', Hazan Paris, 2010, nr 2.24 Pg.06.

Exhibited:
Biarritz, France: "Afrique de la pensée magique au miracle de l'art", 2008; Musée des Beaux-Arts d'Agen 'Arts et Traditions d'Afrique, profane et sacre', Agen 2010.

72

73

74

74
Mask ogoni,
Nigeria. Wood, 25 cm high. (VJ)

€ 2.400 – 2.800 US$ 2.600 – 3.000

Provenance:
Collection Catherine & Patrick (1948–2012) Sargos, Nancy, France.

Published:
'Arts et Traditions d'Afrique, profane et sacre', Hazan Paris, 2010 nr 3.35 Pg.41.

Exhibited:
Biarritz, France: "Afrique de la pensée magique au miracle de l'art", 2008; Musée des Beaux-Arts d'Agen 'Arts et Traditions d'Afrique, profane et sacre', Agen 2010.

73
An extremely rare 'cubist' Gugwom mask,
Montol/Yukun, Nigeria. Wood, 50 cm high. (VJ)

€ 3.500 – 4.000 US$ 3.800 – 4.300

Provenance:
Collection Sargos, Nancy.

75

An unusual slit drum in the form of a gorilla,

Fang-Bulu, Cameroun. 90 cm long. Often in a zoomorphic shape, most of these drums can be found in the Grasslands. This unusual gong is in the shape of a gorilla. These 'talking' drums were used for daily communication in village communities until recently. Leaders would beat out different patterns to communicate with all those in hearing, such as the approach of strangers or to call a meeting. (VJ)

€ 4.500 – 5.000 US$ 4.900 – 5.400

Provenance:
Belgian collection.

Published:
"Afrique de la pensée magique au miracle de l'art", Paris, Hazan, 2008: 102, #5.19.

76

An important 'Emboli' Bakota mask,

Gabon. Wood, 75 cm high. This grand cubist helmet mask represents the 'Emboli'; a forest spirit that manifests itself during the initiation of adolescents, among the Kota, Mahongwe and the BaKwele. (VJ)

€ 32.000 – 35.000 US$ 34.800 – 38.100

Provenance:
Pierre Vérité (1900–1993), Paris, France;
By descent to his son Claude Vérité (1929–2018), Paris;
"La Collection Pierre et Claude Vérité", Enchères Rive Gauche Paris 2006. Lot 205;
Lucien Van de Velde, Antwerp;
Collection Catherine & Patrick (1948–2012) Sargos, Nancy, France;
Didier Claes/Claes Gallery, Brussels.

Published:
'Arts et Traditions d'Afrique, profane et sacre', Hazan Paris, 2010, nr 2.24 Pg.06; "Afrique de la pensée magique au miracle de l'art", Paris, Hazan, 2008:106, #6.2.

Exhibited:
Biarritz, France: "Afrique de la pensée magique au miracle de l'art", 2008;
Musée des Beaux-Arts d'Agen 'Arts et Traditions d'Afrique, profane et sacre' Agen 2010;
Brussels, Belgium: "BRAFA. Art Fair", 2018 (Claes Gallery);
Hong Kong: "Carte Blanche", 2018 (Claes Gallery).

77

77
Mask Luba chien.
DRC, wood and fibers. 95 cm high. An expressive example of the animal kifwebe masks. The kifwebe society was found in an area of the Zaire River Basin inhabited by both Songye and Luba communities. Significant departures in the role and formal interpretation of this sculptural genre subsequently developed in each culture. In both instances, Kifwebe masks participated in initiations and played a role in establishing order in society. Round striated Luba kifwebe function within benevolent practices that purify the community of the evil spirits of sorcerers. In performance, this mask was complemented by a costume ensemble comprising woven textiles, animal pelts, and plant fibers, which covered the dancer's body. (1) (VJ)

€ 4.500 – 4.800 US$ 4.900 – 5.200

Provenance:
Philippe Laeremans, Brussels 2005;
Collection Sargos, Nancy.

Published:
'Arts et Traditions d'Afrique, profane et sacre' Hazan Paris, 2010, Pg. 259 nr 6.46;
"Afrique de la pensée magique au miracle de l'art", Paris: Hazan, 2008:128, #6.20.

Exhibited:
"Afrique de la pensée magique au miracle de l'art", Biarritz 2008;
Musée des Beaux-Arts d'Agen 'Arts et Traditions d'Afrique, profane et sacre', Agen 2010. Cf. For a similar one see Metropolitain mask Accession Number: 1979.206.5.

78
A monumental Salampasu architectural figure,
DRC, wood, ochres, 180 cm high. This life-size figures on the dance enclosure panels are called 'Mutambu' and are part of the Salampasu initiation into the Warriors' association. (VJ)

€ 7.000 – 8.000 US$ 7.600 – 8.700

Provenance:
Philippe Ratton & Daniel Hourdé gallery, Paris.

Published:
'Arts et Traditions d'Afrique, profane et sacre', Hazan Paris, 2010. Pg.113.

Exhibited:
Musée des Beaux-Arts d'Agen 'Arts et Traditions d'Afrique, profane et sacre', Agen 2010.

78

79

Mask Congo Suku 'Kankungu',

DRC, wood, pigments, calabash/gourd, plant fibers, raffia, 110 cm high. These impressive masks were used,in a small region in the forest and savanna between the Kwango River and the Wamba River, southwestern DRC. The dramatically painted kakungu mask was worn by the leader of the initiation rite and represents a gaunt face with exaggerated nose and cheeks. This mask is thought to embody terrific powers and is kept in its own hut. (VJ)

€ 34.000 – 38.000 US$ 37.000 – 41.300

Provenance:

Didier Claes, Brussels, Belgium;

Collection Catherine & Patrick Sargos, Nancy, France. AHDRC Object ao-0125030–001 Similar in style to the one collected by Pères Jésuites, Louvain-Heverlee and exhibited in the Musee Dapper in 2010.

ART FROM THE PACIFIC

80

80
A rare Wayang Wong Javanese dance crest.
Copper, 19th century, 32 x 20 cm. " 'Wayang wong' dance drama in the central Javanese Kraton (royal court) of Yogyakarta represents the epitome of Javanese aesthetic unity. It is total theatre involving dance, drama, music, visual arts, language, and literature. A highly cultured sense of formality permeates every aspect of its presentation." [1] (VJ)

€ 1.200 – 1.500 US$ 1.300 – 1.600

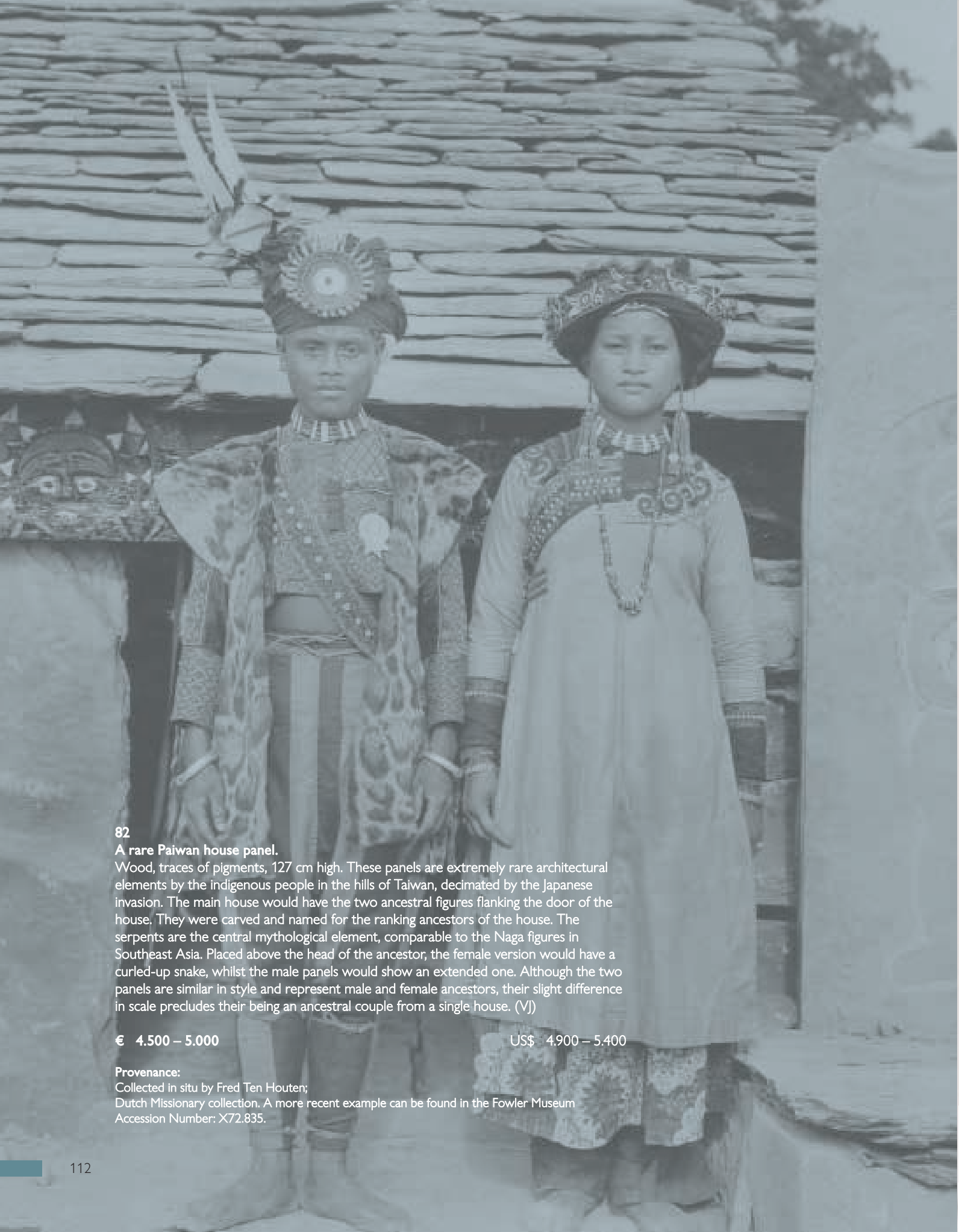
Provenance:
Dutch private collection;
Herma Visser, Amsterdam.

Lit.:
Garrett Kam, "Wayang Wong in the Court of Yogyakarta: The Enduring Significance of Javanese Dance Drama". ATJ. 4 (1): 29 1987.

81
A Toba Batak ancestral figure Pangulubalang,
Sumatra. Stone, 43 x 45 cm. These stone figures contained the spirits of captured enemies who had been ritually slain in order to acquire their supernatural power. Both the spirits and the figures were known as pangulubalang. To protect the village from magical attack pukpuk, a magical and other supernaturally ingredients were placed in the bowl. (VJ)

€ 7.000 – 8.000 US$ 7.600 – 8.700

81



82

A rare Paiwan house panel.

Wood, traces of pigments, 127 cm high. These panels are extremely rare architectural elements by the indigenous people in the hills of Taiwan, decimated by the Japanese invasion. The main house would have the two ancestral figures flanking the door of the house. They were carved and named for the ranking ancestors of the house. The serpents are the central mythological element, comparable to the Naga figures in Southeast Asia. Placed above the head of the ancestor, the female version would have a curled-up snake, whilst the male panels would show an extended one. Although the two panels are similar in style and represent male and female ancestors, their slight difference in scale precludes their being an ancestral couple from a single house. (VJ)

€ 4.500 – 5.000 US$ 4.900 – 5.400

Provenance:
Collected in situ by Fred Ten Houten;
Dutch Missionary collection. A more recent example can be found in the Fowler Museum
Accession Number: X72.835.

83

83
An Asmat figure, Irian Jaya,
West Papua. Wood, ochres, 80 cm high. (VJ)

€ 1.200 – 1.500 US$ 1.300 – 1.600

Provenance:
Dutch private collection;
Dr. Frans Faber, Amsterdam.

84
A very old and early collected Asmat shield.
West Papua. 155 cm high. These ancestral shields were used as war shields and are the most powerful symbolic element of a warrior's equipment with many layers of meaning. The red ochres refer to the blood of the ancestors as well as the earth, the white to ashes and mourning. The carved and painted images on the surface of the shields were intended to show lineage, frighten the enemy and symbolize the power of the ancestors. (VJ)

€ 4.500 – 6.000 US$ 4.900 – 6.500

Boxtel Museum, Netherlands. See image in the display case.

84

85

86

85
A Sepik ancestral figure,
Papua New Guinea. Wood, 36 cm high. (VJ)

€ 4.200 – 4.800 US$ 4.600 – 5.200

Provenance:
Private collection, Amsterdam.

86
A fine woven Sepik amulet with boars' tusks.
Papua New Guinea. Fiber, shells, teeth, 30 cm high. (VJ)

€ 1.600 – 1.800 US$ 1.700 – 2.000

Provenance:
Private collection, Amsterdam.

87

A fantastic Yimam ancestral 'Yipwon' figure.

Papua New Guinea. Around 1900. Wood, traces of pigmentation, 310 cm high. One of the most striking figures from Papua New Guinea, these open worked hooked figures represent the guardian of the sun, containing the spirits of warfare and hunting. Large Yipwon sculptures such as this one, were owned by clans, hidden in secret caves whilst the smaller figures were individually owned and served as hunting amulets. (VJ)

€ 50.000 – 60.000 US$ 54.400 – 65.200

Provenance:

Collected in situ in 1971 by Wyne Heathcote; Folch Foundation, Barcelona inventory nr. 2572;
Eudald Serra collection, Barcelona.

Published:

Serra Güell, Eudald und Alberto Folch Rusinol 'Arte de Papua y Nueva Guinea', Barcelona 1976 p. 52.

Detail 87

Detail 87

87

88

88
An early small Gope board,
Papua New Guinea. Wood, 56 cm high. As very sacred objects, these whistle boards were called Imunu Viki, literally spirits weeping. They were kept hidden and only used by the highest members of secret societies when a chief died. (VJ)

€ 2.400 – 3.000 US$ 2.600 – 3.300

Provenance:
Michael Hamson, Los Angeles;
Private collection, Amsterdam.

Published:
'Red Eye of the Sun: The Art of the Papuan Gulf', Michael Hamson, 2010.

89
Sepik figure,
Papua New Guinea. Wood, 36 cm high. Roughly 200 separate groups speaking distinct languages live around the Sepik River. As might be expected, the variety of artistic styles found among these groups is exceptional but certain regional differences apply. Both figures and masks frequently feature enormously exaggerated often birdlike noses, which signify masculinity (females have short noses). (VJ)

€ 3.500 – 4.500 US$ 3.800 – 4.900

Provenance:
Old German private collection;
Private collection, Amsterdam.

89

90

An 18th-19th century Taiaha, Maori staff.
Wood, paua shell, 198 cm long. The Taiaha is one of the most iconic of all the Maori weapons and it was born when Tu, the god of war, sought out Rurutangiakau, the weapon maker of the gods, and asked her to fashion a weapon that is unmatched by any other. Thus, Rurutangiakau created Akerautangi, the father of Taiaha. These fighting staffs are very important in the Maori clan system and have many names like maipi, taiaha-a-kura, taieha, or pouhani. It is a double-handed weapon with on one side the rau or striking blade, and an upoko or head with arero or tongue extending out from the mouth in the Maori gesture of defiance on the other. (VJ)

€ 4.500 – 5.000 US$ 4.900 – 5.400

Provenance:
Old institute collection;
Herma Visser, Amsterdam.

91

A New Britain Tolai ceremonial dance axe 'Pem'.
Softwood, Early 20th century, 112 cm long. These ceremonial weapons are a part of a group of sacred objects known as pokopoko. The pem was used ritually in a ceremony associated with the death of a high-ranking deceased member of the community. To prepare for the events of the ceremony, the pem is painted with red paint and the tubuan initiate with a mask representing the 'grandmother' picks up the pem and carries it to the entrance of the deceased's home. After ceremony, the pem is returned to a special and sacred place. (VJ)

€ 2.000 – 2.500 US$ 2.200 – 2.700

Provenance:
German private collection;
Herma Visser, Amsterdam.

92
A large and impressive New Guinea Highland mask.
Wood, 49 cm high. (VJ)

€ 14.000 – 16.000 US$ 15.200 – 17.400

Provenance:
Wayne Heathcote, London;
Gallery Visser, Brussels;
Private collection, Paris.

93
A fine Trobriand caryatid figure seat.
Wood, 34 cm high. (VJ)

€ 2.800 – 3.400 US$ 3.000 – 3.700

Provenance:
Referred to as collected in situ by Pierre Langlois, Paris;
Private collection, Paris.

94

A Solomon dish in the form of a fregat bird, around 1900.
Wood, mother of pearl, 48,5 cm long. In Makira and neighboring small islands, these small and ornamented pudding bowls with carvings of birds, fish and other motifs in place of handles were originally used for personal offerings by men to ancestral ghosts. (VJ)

€ 1.400 – 1.600 US$ 1.500 – 1.700

Provenance:
Collected in 1904, deaccessioned in 1997 from the South Seas Evangelical Museum, Ballarat Victoria;
Old private collection;
Herma Visser, Amsterdam.

95

96

95
A Brazilian feather coiffe Rikbaksa.
Amazone region. Fibers, feathers of non-endangered species, 55 cm high. (VJ)

€ 1.200 – 1.500 US$ 1.300 – 1.600

Provenance:
Private collection, Amsterdam;
Herma Visser, Amsterdam.

96
4 Amber Resin Necklaces,
Morocco, Berber, late 19th century, (VJ)

€ 600 – 800 US$ 650 – 870

VERSTEIGERUNGSBEDINGUNGEN / AUSZUG AUS DEN ALLGEMEINEN GESCHÄFTSBEDINGUNGEN VERSTEIGERUNG

Die Versteigerung erfolgt nach den Bestimmungen der Allgemeinen Geschäftsbedingungen Versteigerung samt dem einen integrierenden Bestandteil bildenden Gebührentarif (siehe http://www.dorotheum.at/footer/agb.html) der Dorotheum GmbH & Co KG (im folgenden kurz Dorotheum genannt).
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Kaufinteressenten können vor der Auktion einen Zustandsbericht anfordern. Leitet das DOROTHEUM Zustandsberichte dritter Sachverständiger weiter, ist jede Haftung für die Richtigkeit ausgeschlossen.
Der Auktionsleiter ist berechtigt, ausnahmsweise Lose zu trennen, zu vereinigen, in einem zweiaktigen Bietvorgang auszubieten, zurückzuziehen oder die Versteigerung abweichend von der vorgesehenen Reihenfolge vorzunehmen. Im Fall eines zweiaktigen Bietvorganges werden die betroffenen Objekte ausdrücklich genannt und zunächst einzeln ausgeboten, die Meistbote und jeweiligen Meistbieter notiert und zunächst noch kein Zuschlag erteilt. Sodann werden sie unter ein Los zusammengezogen und unter Berücksichtigung der bereits erzielten Meistbote und Limite von allenfalls unbebotenen Objekten als Sammlung angeboten. Die Zuschlagserteilung erfolgt sodann zu dem für die Sammlung gebotenen Meistbot oder zu den Einzelmeistboten, je nachdem, wodurch unter Einbeziehung der Limite für allenfalls unbebotene Objekte ein höherer Preis erzielt wird.
Bei den Beschreibungen wird entweder der Ausrufpreis oder die vom Sachverständigen als Orientierungshilfe angenommene Preisspanne, innerhalb derer von ihm das Meistbot erwartet wird, jeweils in EURO, angegeben.
Die Ausbietung beginnt in der Regel bei der Hälfte des unteren Schätzwertes, wobei sich dieser Rufpreis bis hin zum unteren Schätzwert bewegen kann. Gesteigert wird in der Regel um ca. 10% des Ausrufpreises bzw. des letzten Angebotes. Zuschläge sind auch unter der Meistboterwartung des Experten möglich und erfolgen an den Meistbietenden, es sei denn, dass ein mit dem Einbringer vereinbarter Mindestpreis nicht erreicht wurde. Erfolgt anlässlich der Ausbietung eine sukzessive Herabsetzung des Ausrufpreises, beginnt der Steigerungsvorgang mit dem ersten gültigen Gebot. Wird lediglich von einem Bieter ein Gebot abgegeben, erhält dieser Bieter den Zuschlag. Die Zuschlagserteilung kann vom Eintritt von Bedingungen abhängig gemacht werden.
Die Entscheidung über die Annahme eines Gebotes, bei Meinungsverschiedenheiten, bei behaupteten Mehrfachangeboten, wenn ein Gebot übersehen oder nicht wahrgenommen wurde oder sonst unbeachtet blieb oder der Auktionsleiter sich über das Vorliegen oder Nichtvorliegen eines Gebotes in einem Irrtum befand, obliegt ausschließlich dem DOROTHEUM. Das DOROTHEUM ist aus diesen Gründen berechtigt, einen schon erteilten Zuschlag in der Auktion oder innerhalb von 3 Werktagen danach aufzuheben und den Gegenstand in derselben oder einer späteren Auktion neuerlich auszubieten.

Bei allen Objekten werden zum Zuschlagspreis (Meistbot) noch hinzugerechnet:
- Käufergebühr (Aufgeld)
- Umsatzsteuer
- eventuell anfallende Folgerechtsumlage (im Katalog mit einem * gekennzeichnet)

Die Käufergebühr beträgt bei:

a) **differenzbesteuerten Objekten** (keine besondere Kennzeichnung im Katalog/in der Beschreibung) sowie **Vermittlung** (im Katalog/in der Beschreibung mit „V" gekennzeichnet):

bis zu einem Betrag von EUR 500.000:	30% vom Meistbot
für den EUR 500.000 übersteigenden Betrag:	25%
für den EUR 1.000.000 übersteigenden Betrag:	15%

In diesen Fällen enthält die Käufergebühr bereits die gesetzliche Umsatzsteuer (Beispiel am Seitenende[1])

b) **vollbesteuerten Objekten** (im Katalog/in der Beschreibung mit einem „+", einem „–" oder einer „#" gekennzeichnet):

bis zu einem Betrag von EUR 500.000:	25% vom Meistbot
für den EUR 500.000 übersteigenden Betrag:	20,84%
für den EUR 1.000.000 übersteigenden Betrag:	12,5%

In diesem Fall (b) wird die gesetzliche Umsatzsteuer vom Gesamtpreis (Meistbot zuzüglich Käufergebühr und evtl. Folgerechtszuschlag) berechnet und dem Gesamtpreis hinzugerechnet. (Beispiel am Seitenende[2])

Die gesetzliche Umsatzsteuer beträgt in Österreich für mit einem „+" gekennzeichnete Objekte: 20%, für mit einem „-" gekennzeichnete Objekte: 13%, für mit einer „#" gekennzeichnete Objekte: 10%.
Davon abweichend richtet sich die gesetzliche Umsatzsteuer bei Lieferungen an nicht umsatzsteuerpflichtige Käufer, wenn das Objekt nach erfolgtem Kauf in ein Mitgliedsland der Europäischen Union versendet wird, nach dem Steuersatz des Lieferlandes.
Bei Objekten, die durch **Vermittlung** („V") verkauft werden, ist die Rückvergütung der Umsatzsteuer für Lieferungen in Drittländer nicht möglich.
Nur bei Verkäufen von nichtbezeichneten Objekten und von Objekten, die mit „+", „–", oder „#" bezeichnet sind, wird die Umsatzsteuer rückerstattet, wenn der Verkauf in ein Nichtmitgliedsland der Europäischen Union (Drittland) erfolgt und die gesetzlichen Voraussetzungen vorliegen sowie der Ausfuhrnachweis erbracht wird.
Lieferungen an umsatzsteuerpflichtige Unternehmen mit Sitz in einem Mitgliedsland der Europäischen Union (ausgenommen Lieferungen an in Österreich ansässige Unternehmen und differenzbesteuerte Objekte) unterliegen der Erwerbsteuer im jeweiligen Bestimmungsland. In diesem Fall ist die Lieferung der mit „+", „–" und der mit „#" gekennzeichneten Objekte in Österreich umsatzsteuerfrei, wenn uns vor dem Zuschlag die gültige Umsatzsteueridentifikationsnummer (UID) des Käufers bekanntgegeben wird.
Bitte beachten Sie, dass für Nachverkäufe eine um 2 % erhöhte Käufergebühr verrechnet wird.
Der Käufer ist verpflichtet, den Kaufpreis (Meistbot zuzüglich Käufergebühr und Umsatzsteuer sowie einen eventuell anfallenden Folgerechtszuschlag) sofort nach dem Zuschlag bar zu bezahlen. Die Zahlung kann ausnahmsweise vom Dorotheum gestundet werden.

Die Stundung kann von einer angemessenen Anzahlung abhängig gemacht werden. Wird eine Stundung abgelehnt, kann der Zuschlag auch nachträglich aufgehoben und der Gegenstand neuerlich in derselben oder einer späteren Auktion ausgeboten werden. Bei Aufhebung des Zuschlages ist das DOROTHEUM auch berechtigt, den Zuschlag nachträglich dem Zweitbestbieter zu dessen letztem Gebot zu erteilen. Wird ein gestundeter

Kaufpreis nicht innerhalb der festgesetzten Frist bezahlt, so ist das Dorotheum berechtigt, dem Käufer Verzugszinsen vom Rückstand tageweise berechnet, vierteljährlich angelastet 6 % pro Jahr über der für das letzte Kalenderquartal verlautbarten, auf Viertelprozentsätze gerundeten „European Interbank Offered Rate (EURIBOR) / 3 Monate" zu verrechnen. Der Käufer haftet nach Zuschlagserteilung für die vollständige und rechtzeitige Kaufpreiszahlung auch im Fall der Bekanntgabe nach Zuschlagserteilung, dass er für eine dritte Person mitgeboten hat. Stellt das DOROTHEUM auf Wunsch des Käufers eine Rechnung an die namhaft gemachte dritte Person aus, erklärt das DOROTHEUM damit ausschließlich die Akzeptanz einer schlichten (zusätzlichen) Erfüllungsverpflichtung durch die namhaft gemachte dritte Person, ohne ihr weitere Rechte wie insbesondere Aufrechnungs- oder Zurückbehaltungsansprüche, etc. einzuräumen, sowie unter Aufrechterhaltung der vollständigen Haftung des Käufers.

Erfüllt der Käufer seine Verpflichtungen aus dem mit ihm geschlossenen Kaufvertrag trotz einer Zahlungsaufforderung innerhalb der ihm eingeräumten Frist nicht oder nicht vollständig, ist das DOROTHEUM unbeschadet allfälliger anderer Rechte berechtigt, für sich und/oder den Einbringer

1. entweder weiter auf der Erfüllung des Kaufvertrages zu bestehen und den Käufer neben der Kaufpreiszahlung zur Bezahlung aller Zinsen, Kosten und Aufwendungen, einschließlich der Kosten rechtsfreundlicher Vertretung zur Durchsetzung der Erfüllung des Kaufvertrages, heranzuziehen, oder
2. vom Kaufvertrag zurückzutreten. In diesem Fall behält sich das DOROTHEUM für sich und/oder den Einbringer vor, vom Käufer den Ersatz des gesamten von ihm verursachten Schadens, der sich nach einem Deckungsverkauf insbesondere aus angefallenen Gebühren, Spesen, Aufwendungen und Ausfällen an geringeren Kaufpreisen einschließlich aller Kosten und Aufwendungen sowie der Kosten rechtsfreundlicher Vertretung, etc., ergeben kann, zu verlangen, oder
3. den Gegenstand für Rechnung des Käufers wiederzuversteigern.

Im Falle eines Deckungsverkaufes oder der Wiederversteigerung für den Käufer wird der Käufer hinsichtlich der dabei zur Anwendung gelangenden Gebühren wie ein Einbringer behandelt. Wird durch das Ergebnis des Deckungsverkaufes oder der Wiederversteigerung die Forderung des Dorotheums nicht gedeckt, so haftet der säumige Käufer für den Ausfall.

Die Ausfolgung und der Eigentumsübergang hinsichtlich der ersteigerten Objekte erfolgt erst nach vollständiger Zahlung des Kaufpreises einschließlich aller Zinsen, Gebühren, Kosten und Spesen.

Ersteigerte Objekte sind sofort zu übernehmen. Die bei der Versteigerung zugeschlagenen und bezahlten Gegenstände geringeren Umfanges werden sofort, größere Objekte jedoch erst am nächstfolgenden Werktag ausgefolgt. Sie lagern ab Zuschlag bis zur Übernahme auf Gefahr des Käufers. Die Verpackung und jeder Versand erfolgt auf alleinige Gefahr und Kosten des Käufers.

Werden ersteigerte Objekte nicht innerhalb einer Frist von 14 Tagen nach Zuschlagserteilung abgeholt, ist das DOROTHEUM berechtigt, Kosten für die Lagerung in Rechnung zu stellen (1% vom Meistbot pro Monat, soferne nichts anderes im Katalog oder bei der Versteigerung angekündigt wird) oder sie auf Kosten und Gefahr des Käufers bei einem Lagerhalter einzulagern. Wird die Abholung durch den Käufer oder einen von ihm beauftragten Frachtführer/Spediteur nicht innerhalb einer Frist von 90 Tagen nach dem Tag der Zuschlagserteilung bewirkt, ist das DOROTHEUM berechtigt, das ersteigerte Objekt auf alleinige Kosten und Gefahr des Käufers der Wiederversteigerung zuzuführen. Dabei wird der säumige Käufer hinsichtlich der Gebühren wie ein Einbringer behandelt.

Die Beschreibung der Versteigerungsobjekte beruht auf subjektiven Überzeugungen der Experten und sie nehmen dementsprechend die Ausrufpreise an. Ihre Angaben stellen keine Zusicherung einer bestimmten Eigenschaft oder eines bestimmten Wertes dar. Das Dorotheum übernimmt für Angaben in diesem Zusammenhang keine Haftung, insbesondere auch nicht nach den Maßstäben der §§ 1299f ABGB. Auch sofern die Beschreibung und/oder Preisfestsetzung nicht durch das DOROTHEUM erfolgt, sondern durch den Einbringer selbst oder durch externe Sachverständige sowie bei Vermittlungsverkäufen übernimmt das DOROTHEUM keinerlei Haftung. Bei Kunstgegenständen, insbesondere bei Bildern und bei antiken Gegenständen, werden nur solche Fehler und Beschädigungen angeführt, die den künstlerischen Wert wesentlich beeinträchtigen.

Das DOROTHEUM garantiert bei Verkäufen im eigenen Namen Käufern die Richtigkeit seiner Angaben über die Urheberschaft (Künstlerbezeichnung), über den Hersteller, über den Herstellungszeitpunkt, über den Ursprung, das Alter, über die Epoche, über den Kulturkreis der Herstellung oder Verwendung sowie über Materialien, aus welchen die Gegenstände hergestellt sind unter folgenden Voraussetzungen:

Unrichtig sind solche Angaben dann, wenn sie nicht den allgemein zugänglichen wissenschaftlichen Erkenntnissen und den Meinungen allgemein anerkannter Sachverständiger entsprechen. Als wesentlich unrichtig gelten solche Angaben dann, wenn ein durchschnittlicher Normkäufer den Kauf bei Nichtzutreffen der jeweiligen Angaben nicht geschlossen hätte.

Weist der Käufer innerhalb von drei Jahren ab dem Tag der Zuschlagserteilung nach, dass solche Angaben des DOROTHEUMS wesentlich unrichtig sind, erhält der Käufer Zug um Zug gegen Rückstellung des unveränderten Gegenstandes den Kaufpreis zurück. Bei Käufern, für die der abgeschlossene Kauf zum Geschäftsbetrieb ihres Unternehmens gehört, ist weiters vorausgesetzt, dass sie das DOROTHEUM unverzüglich nach Entstehen erster begründeter Zweifel an der Richtigkeit hievon verständigen.

[1] *Beispiel für Differenzbesteuerung oder Vermittlung:*
Verkauf zu Meistbot 3.000 Euro, mit Folgerechtszuschlag → Der Bruttopreis beträgt 4.020 Euro (3.000 Euro Meistbot + 900 Euro Käufergebühr + 120 Euro Folgerechtszuschlag)

[2] *Beispiel für Vollbesteuerung mit 20% USt (Lieferland Österreich):*
Verkauf zu Meistbot 3.000 Euro mit Folgerechtszuschlag → Der Bruttopreis beträgt 4.644 Euro (3.000 Euro Meistbot + 750 Euro Käufergebühr + 120 Euro Folgerechtszuschlag + 774 Euro USt)

Ändern sich die allgemein zugänglichen wissenschaftlichen Erkenntnisse und die Meinungen allgemein anerkannter Sachverständiger bis zum Zeitpunkt der Reklamation durch den Käufer und deren Abwicklung, ist das DOROTHEUM nach seinem ausschließlichen Ermessen berechtigt, den Ankauf entweder zu Lasten des Einbringers zu stornieren oder die Reklamation abzulehnen.
Weist der zurückgegebene Gegenstand eine Beschädigung oder Abnützung auf, die zum Zeitpunkt des Vertragsabschlusses noch nicht vorhanden war, ist das DOROTHEUM berechtigt, angemessene Reparaturkosten und/oder eine allfällige Wertminderung vom Kaufpreis in Abzug zu bringen. Hat der Käufer den zurückgesendeten Gegenstand bereits genutzt, steht dem DOROTHEUM überdies ein angemessenes Nutzungsentgelt zu.
Das DOROTHEUM gewährt diese Garantie oder sonstige mit gesonderter Erklärung eingeräumte Garantien neben den gesetzlichen Gewährleistungs- und Irrtumsrechten der Konsumenten, die durch diese Garantien nicht eingeschränkt werden. Bei gebrauchten Gegenständen beträgt die Frist für die gesetzliche Gewährleistung gegenüber Konsumenten 1 Jahr.
Sonstige Reklamationen und Ansprüche welcher Art auch immer betreffend den Preis, die Beschaffenheit und den Zustand der ersteigerten Gegenstände oder Schadensersatzansprüche, soweit sie nicht ohnehin von der Echtheitsgarantie umfasst sind, sind gegenüber dem DOROTHEUM und jenen Personen, für die es ohne den Haftungsausschluss einzustehen hätte, ausgeschlossen, sofern bei Kaufverträgen mit Konsumenten im Sinne des Konsumentenschutzgesetzes darüber hinaus gehende Ansprüche nicht in grobfahrlässigem, oder vorsätzlichem Verhalten von Mitarbeitern des DOROTHEUMS begründet sind.
Bei exekutiv versteigerten Objekten ist jede Reklamation gesetzlich ausgeschlossen.
Bei Vermittlungsverkäufen übernimmt das DOROTHEUM keinerlei Gewährleistung oder sonstige Haftung.
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Kann bei einem telefonischen Gebot die Telefonverbindung aus welchem Grund immer nicht rechtzeitig hergestellt werden, beträgt das Ankaufslimit 75 % des unteren Schätzwertes (150 % des Rufpreises bei Rufpreisauktionen). Das Dorotheum ist berechtigt, das Limit auf die nächste Steigerungsstufe aufzurunden.

Der Bieter ist an sein Gebot im Nachverkauf bis zum Ablauf des dritten Werktages nach dem Auktionstag oder nach dem Tag des Einlangens gebunden. Die Annahmeerklärung durch das Dorotheum im Nachverkauf ist rechtzeitig erfolgt, wenn sie bis zum Ablauf des dritten Werktages nach dem Auktionstag oder nach dem Tag des Einlangens, je nachdem welcher Zeitpunkt später eintritt, zur Post gegeben oder telefonisch oder via Telefax vorgenommen wird.

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NACH DER MEINUNG UNSERER EXPERTEN BEDEUTET

signiert, monogrammiert: von der Hand des Künstlers; **bezeichnet:** möglicherweise von fremder Hand; **zugeschrieben:** ein wahrscheinlich, aber nicht zwangsläufig authentisches Werk des Künstlers; **Street Art (Urban Art):** aufgrund der spezifischen (Sub)Kultur dieser Kunstrichtung ein wahrscheinlich, aber nicht zwangsläufig authentisches Werk (ausgenommen eindeutiges Zertifikat liegt vor) eines oder mehrerer Künstler bzw. Personen, häufig aber nicht zwangsläufig überarbeitet, bearbeitet oder schabloniert; **Werkstatt:** ein Werk, das wahrscheinlich in der Werkstatt, d. h. in der unmittelbaren Umgebung des Künstlers, entstanden ist; **Schule:** ein Werk, unbestimmten Datums, das in stilistischer Nähe zum Künstler oder zu einer regionalen Gruppe von Künstlern entstanden ist; **Umkreis:** ein Werk, das im weiten örtlichen oder zeitlichen Einflussbereich des Künstlers entstanden ist; **Schüler:** ein Werk, das von einem unbekannten Schüler des Künstlers entstanden ist; **Associate:** ein Werk, das im unmittelbaren Einflussbereich des Künstlers entstanden ist; **Nachfolger:** ein Werk, das im Stil des Künstlers, aber eventuell später entstanden ist; **Nachahmer:** Nachempfindung oder Wiederholung eines Werkes unbestimmten Datums nach einem Werk des Künstlers; **Vor- und Zuname des Künstlers mit Daten und Ortsangabe:** ein sicheres Werk des Künstlers.

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HAFTUNGSAUSSCHLUSS FÜR VERSTEIGERUNGSBEDINGUNGEN UND KATALOGTEXTE

Versteigerungsbedingungen, Informationen und Katalogtexte in englischer, französischer, italienischer oder einer sonstigen Sprache stellen lediglich unverbindliche Hilfsübersetzungen dar. Die Gesellschaft kann für die Richtigkeit der Übersetzung keine Haftung übernehmen. Für die Auslegung von etwaigen Auffassungsunterschieden zwischen den Interessenten, Käufern und der Gesellschaft sind ausschließlich die in der deutschen Sprache verfassten Versteigerungsbedingungen, Informationen und Katalogtexte maßgeblich und bindend. Ebenso sind alle Währungsangaben in fremden Währungen sowohl im Katalog als auch auf der Währungsumrechnungsanzeige nur als unverbindliche Richt-(Leit-)linien zu verstehen. Für die Durchführung der Versteigerung wird ausschließlich die in Österreich alleine gültige Währung (EURO) herangezogen.

INFORMATION

Bitte beachten Sie, dass wir aufgrund gesetzlicher und interner Compliance Bestimmungen Ihre Identität zu prüfen haben. Wir ersuchen Sie um Verständnis, dass wir Sie daher um Vorlage eines amtlichen Lichtbildausweises und allfälliger sonstiger Dokumente (etwa Auszug aus dem Firmenbuch/Handelsregister/Register der wirtschaftlichen Eigentümer bzw. entsprechende Dokumente/Bestätigungen gemäß den Bestimmungen des jeweiligen Landes/der jeweiligen Jurisdiktion, sofern erforderlich) ersuchen müssen.
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CONDITIONS OF SALE BY AUCTION / EXTRACT FROM THE GENERAL TERMS AND CONDITIONS - AUCTION SALES

The auction is conducted according to the terms of the General Terms and Conditions - Auction Sales http://www.dorotheum.at/footer/agb.html of the Dorotheum GmbH & Co KG, (hereinafter called „the DOROTHEUM") and the pertaining Tariff, which forms an integral part thereof.

The auction may be conducted by the DOROTHEUM in its own name, on a commission basis or as an agent (in the name and for the account of the Consignor). The DOROTHEUM reserves the right to withdraw any lot or lots from the auction until the acceptance of a bid or change descriptions and prices, if there are important reasons to do so.

Potential Buyers may request a condition report prior to the auction. If the DOROTHEUM forwards condition reports drawn up by third-party experts, any liability for correctness is excluded.

The Auctioneer has the right to exceptionally divide or combine any lot or lots, offer any lot or lots in a two-step bidding process or withdraw any lot or lots from the sale or conduct the auction disregarding the scheduled sequence. In the event of a two-step bidding process, the items concerned will be expressly announced and, in a first step, offered individually. The highest bids and the respective highest bidders will be noted down but no bid will be accepted as yet. The individual items will then be combined into a single lot and offered as a collection, taking into account the highest bids already received as well as the reserves fixed for any items for which no bids have been placed. The lot will then be awarded at the highest bid placed for the collection or the highest bids placed for the individual items, whichever results in a higher price being realized taking into account the reserves fixed for any lots for which no bids have been placed.

In the descriptions, either the starting price will be stated or the price range that the expert assumes as a rough guide without binding force and within which he or she expects the highest bid (hammer price) will be placed, in each case in euros.

Usually, bidding starts at half the lower estimate, but the starting price can range from half the lower estimate to the lower estimate itself. Usually, bidding takes place by increasing the starting price or the preceding bid by about 10%. Bids can be accepted as final even if they are lower than the highest bids expected by the expert. The highest bidder shall be the successful bidder, provided that the amount of a reserve price agreed with the Consignor has been reached. If, on the occasion of the bidding, the bidding price is gradually reduced, the bidding process will start with the first valid offer. If only one bidder places a bid, such bid will be accepted. The acceptance of a bid may be made conditional on the fulfillment of conditions.

The decision as to whether a bid is accepted in case of a dispute, in case of alleged matching bids, if a bid was overlooked or went unnoticed or was otherwise disregarded, or if the Auctioneer was mistaken about whether or not a bid had been placed, shall lie exclusively with the DOROTHEUM. The DOROTHEUM shall have the right to cancel the acceptance of a bid either during the auction or within 3 working days thereafter for such reasons and to re-offer the item during the same or a subsequent auction.

For all items, the following shall be charged in addition to the highest bid (hammer price):
- buyer's premium (surcharge)
- Value-added Tax
- any resale right royalty that may arise (marked with the symbol * in the catalogue)

The buyer's premium shall be as follows:

a) for **items subject to margin tax** (not specially marked in the catalogue/in the description) or for sales where the Dorotheum acts as an agent (marked with a "V" ["Vermittlung" = **agent sale**] in the catalogue/in the description):

up to an amount of EUR 500,000:	30% of the hammer price
for the amount exceeding EUR 500,000:	25%
for the amount exceeding EUR 1,000,000:	15%

In these cases the buyer's premium includes the statutory VAT (Example at the end of the page[1])

b) for **fully taxable items** (marked in the catalogue/in the description with the symbol „+" „–" or „#"):

up to a hammer price of EUR 500,000:	25% of the hammer price
for the amount exceeding EUR 500,000:	20,84%
for the amount exceeding EUR 1,000,000:	12,5%

In the case under (b), the statutory VAT is calculated based on the total price (hammer price plus buyer's premium and a possible resale right royalty) and is added to the total price. (Example at the end of the page[2])

The statutory VAT in Austria is 20% for items marked with the symbol „+", 13% for items marked with „-" and 10% for items marked with „#".

However, in the case of deliveries to buyers who are not subject to VAT, if the purchased item is sent to a Member State of the European Union the VAT of the country of delivery applies.

For items for which the Dorotheum acts as an agent in the sale ("V" for "Vermittlung" = **agent sale**), VAT cannot be refunded in case of export to non-EU countries.

VAT may only be reclaimed in the case of lots which are not specially marked or are marked with either of the symbols „+", „–" and „#", provided the sale is made to a country which is not a member of the European Union (third country), the legal requirements are satisfied and proof of export is supplied.

Delivery to companies which are subject to VAT and have their registered seat in a member state of the European Union (except for delivery to companies domiciled in Austria and lots subject to margin tax) is subject to the acquisition tax applicable in the respective country of destination. In such case, the delivery of lots marked with either of the symbols „+", „–" and „#" within Austria is exempt from VAT, provided the DOROTHEUM is informed of the Buyer's applicable VAT registration number prior to the acceptance of the bid.

Please note: For lots sold after the auction, the buyer's premium will be increased by 2%.

The Buyer is obligated to pay the purchase price (hammer price plus buyer's premium and VAT as well as any applicable resale royalty surcharge) in cash immediately after the lot has been awarded. At the discretion of the DOROTHEUM, payment can be deferred by way of exception. Deferral of payment may be made conditional on an appropriate deposit. If deferral of payment is denied, the acceptance of a bid may even be subsequently revoked and the item re-offered for sale during the same or a subsequent auction. If the acceptance of a bid is revoked, the DOROTHEUM shall also have the right to subsequently accept the last bid of the bidder who placed the second highest bid. If a deferred purchase price is not paid within the stipulated period, the Dorotheum shall be entitled to charge the purchaser interest on the arrears calculated daily from the beginning of the delay and charged quarterly. This interest shall be at the rate of 6 % per annum above the applicable "European Interbank Offered Rate (EURIBOR) / 3 months" for the preceding calendar quarter rounded to the nearest quarter percentage point. After a bid has been accepted, the Buyer shall be liable for the full and timely payment of the purchase price even if after the acceptance of the bid the Buyer informs the DOROTHEUM that he/she participated in the bidding process for a third party. If, at the Buyer's request, the DOROTHEUM issues an invoice to the designated third party, the DOROTHEUM thereby exclusively declares acceptance of a simple (additional) performance obligation of the designated third party without, however, granting such party any further rights such as claims to perform a set-off or retention rights, etc., and it is understood that the Buyer continues to be fully liable.

If, despite a reminder, the Buyer fails to discharge or fully discharge within the grace period granted to him/her the obligations incumbent on such Buyer under the purchase contract entered into with him/her, the DOROTHEUM shall, without prejudice to any other rights it may have, be entitled to do either of the following for itself and/or the Consignor:

1. continue to insist on the performance of the purchase contract and demand from the Buyer payment not only of the purchase price but also of any interest, costs and expenses, including the costs of legal counsel required to enforce performance of the purchase contract, or
2. withdraw from the purchase contract. In such case, the DOROTHEUM reserves the right, for itself and/or the Consignor, to demand from the Buyer compensation for the entire loss or damage caused by him/her, which after a substitute transaction in the form of a resale by seller (substitute sale) may be comprised in particular of fees, expenses and expenditure incurred and losses suffered on account of lower purchase prices, including all costs and expenses as well as the costs of legal counsel, etc., or
3. resell the item by auction for the account of the Buyer.

In the event of a substitute sale or resale by auction for the Buyer, the Buyer will be considered a Consignor with regard to the charges, premiums and commissions applicable to such transaction.

If the claim of the DOROTHEUM is not covered by the result of the substitute sale or resale by auction, the defaulting Buyer is liable for the loss.

The items purchased in the auction shall not be delivered and title thereto will not pass until the purchase price including all interest, charges, premiums, commissions, costs and expenses has been paid in full. All items purchased must be collected immediately. Small-size lots purchased in the auction and fully paid for shall be delivered immediately, but larger items may be collected on the following working day only. As from the acceptance of the bid until their collection, such lots shall be stored at the Buyer's risk. Packaging and shipping, if any, shall be at the sole risk and expense of the Buyer.

If items purchased in an auction are not collected within a period of 14 days after the acceptance of the bid, the DOROTHEUM is entitled to charge storage costs (1% of the hammer price per month if not indicated otherwise in the catalogue or during the sale) or store the item with a warehouse keeper at the risk and expense of the Buyer. If the Buyer or a carrier/forwarding agent commissioned by the Buyer fails to effect collection within a period of 90 days as from the date on which the bid was accepted, the DOROTHEUM is entitled to re-sell the purchased item by auction at the sole risk and expense of the Buyer and will consider the Buyer a Consignor with regard to the charges, premiums and commissions connected with such re-sale.

The description of the items to be sold by auction is based on subjective convictions of the experts, who will determine the starting prices accordingly. The statements made by the experts in such descriptions shall not create any warranty with respect to a particular quality or a specific value. The DOROTHEUM assumes no liability for any statements made in this connection, and in particular no liability in accordance with the criteria set forth in section 1299 et seq. of the (Austrian) „ABGB" (General Civil Code). The DOROTHEUM also assumes no liability whatsoever in cases where the description was prepared and/or the price determined by the Consignor himself/herself or by non-DOROTHEUM experts and not by the DOROTHEUM, and in case of sales where it acts as an agent.

Where works of art, especially paintings and antique items are concerned, only such flaws and defects will be mentioned which significantly affect the artistic value.

Where the DOROTHEUM sells items in its own name, it warrants to Buyers that the information provided by the DOROTHEUM concerning authorship (designation of the artist), maker, time of making, origin, age, period, concerning the culture area where the object was made or used as well as materials of which the items are made, is correct subject to the following conditions: Such information will be deemed incorrect if it does not correspond to the commonly available scientific findings and the opinions of generally recognized experts. Such information will be deemed materially incorrect if an average standard buyer would not have made the purchase had the respective statements been untrue. If, within a period of three years as from the date of the acceptance of the bid, the Buyer furnishes proof that such information provided by the DOROTHEUM is materially incorrect, the Buyer shall have the purchase price refunded concurrently with the return of the unchanged object.

[1] *Example for margin tax or agent sales:*
Sale of an object at the hammer price of EUR 3,000, with resale right royalty → The gross price amounts to EUR 4,020 (hammer price of EUR 3000 + buyer's premium of EUR 900 + resale right royalty of EUR 120)

[2] *Example for a fully taxable item subject to 20% VAT (Country of delivery Austria):*
Sale of an object at the hammer price of EUR 3,000, with resale right royalty → The gross price amounts to EUR 4,644 (hammer price of EUR 3,000 + buyer's premium of EUR 750 + resale right royalty of EUR 120 + VAT of EUR 774)

For Buyers for which the transacted purchase forms part of their company's business activities, a further requirement is that immediately after the first legitimate doubts regarding the correctness arise they shall inform the DOROTHEUM accordingly.

If the commonly available scientific findings and the opinions of generally recognized experts change up to the time of the Buyer's complaint and the handling thereof, the DOROTHEUM shall have the right in its sole discretion to either cancel the purchase at the Consignor's expense or reject the complaint.

If the item returned shows signs of damage or wear and tear that were not present at the time when the contract was entered into, the DOROTHEUM shall have the right to deduct reasonable repair costs and/or any reduction in value from the purchase price. If the Buyer has already used the item returned, the DOROTHEUM will, in addition, be entitled to receive a reasonable user fee.

Such warranty, or any other warranty made by separate declaration, is made by the DOROTHEUM in addition to the consumer's statutory warranty rights and rights in case of error and shall not limit such rights in any way. In case of used items, the period of statutory warranty for consumers is 1 year. Any other complaints and claims whatsoever concerning the price, quality and condition of the objects purchased at auction or claims for damages, to the extent that such claims are not already covered by the guarantee of authenticity, vis-à-vis the DOROTHEUM and the persons for whom it would have to guarantee in the absence of this disclaimer of warranty are excluded. The sole exception to this rule are claims in excess thereof arising under purchase contracts with consumers as defined by the (Austrian) „Konsumentenschutzgesetz" (Consumer Protection Act), provided that such claims are based on gross negligence or deliberate acts of DOROTHEUM employees. In auctions of objects against which execution was levied any and all complaints are excluded by law. The DOROTHEUM assumes no warranty or other liability in case of sales where it acts as an agent.

The Dorotheum reserves the right to use, in printed or electronic form, also for the purpose of generally advertising the business activities of the DOROTHEUM, any photographs and if applicable video recordings it may have produced on its own behalf of the consigned objects, without any right arising for the client to receive financial compensation therefrom. The DOROTHEUM shall be entitled to use, reproduce, distribute and make publicly available the photographs and video recordings by publishing them, for instance, in catalogues, magazines, folders, calendars, catalogues raisonnés, books, illustrations as well as promotional items and merchandising products of whatever kind, etc., without any restriction as to medium, territory, time or quantity - also without any relation or reference to the original act of realization or to provenance.

Absentee bids from clients unable to attend the auction in person are accepted by the competent departments of the DOROTHEUM or the brokers authorized by the DOROTHEUM.

Until further notice, the DOROTHEUM will accept absentee bids submitted in writing, by telephone, fax or electronically as a free service. At the auction, the DOROTHEUM shall bid for the client by increments, not exceeding, however, the bid top limit stated on the absentee bid. The DOROTHEUM reserves the right to refuse to accept absentee bids without having to disclose the reasons or to disregard absentee bids received by it. In this connection, the DOROTHEUM assumes no liability whatsoever for the correct handling and execution of absentee bids.

Absentee bids which do not clearly designate the item, the date of the auction or your exact maximum bid in figures (in euros) will not be accepted.

„Buy favorably", „buy at best price", „buy unconditionally", etc. bids will therefore not be taken into consideration. In the event of two or more bids specifying the same limit, the earliest received will take precedence.

If in case of a telephone bid the telephone connection cannot be established in time, for whatever reason, the bid top limit shall be 75% of the lower estimate (150% of the starting price in the case of „starting price auctions"). The DOROTHEUM is entitled to round up the limit to the next highest bidding increment. The absentee bid is binding in a sale after the auction until the end of the third working day after the auction or after the date of receipt. In a sale after the auction, the DOROTHEUM will be deemed to have accepted a bid in due time if the declaration of acceptance has been posted, faxed or given by telephone by the end of the third working day after the auction date or after the date of receipt, whichever is later.

The DOROTHEUM and the persons for whom it would have to guarantee in the absence of this disclaimer of warranty cannot be called upon to make up for loss or damage caused by slight negligence and are furthermore not liable to entrepreneurs for simple gross negligence. The DOROTHEUM assumes no liability for loss or damage caused by natural occurrence or force majeure, for loss or damage caused by prolonged storage times or for loss of profit. The DOROTHEUM shall be liable to the Buyer of any item for the loss thereof or any damage thereto in case of gross negligence but to entrepreneurs only in case of at least blatantly gross negligence of its employees and only up to the amount of the purchase price paid.

The place of performance shall be the business address of the branch / department where the legal transaction was entered into. The language of contract shall be German. All disputes arising shall exclusively be subject to Austrian substantive law. The UN Convention on Contracts for the International Sale of Goods (CISG) shall not apply.

All disputes arising directly or indirectly from an auction shall be referred exclusively to the Austrian court having local and subject-matter jurisdiction for Vienna 1st District. Consumers as defined by the Consumer Protection Act are subject to this agreement only if they have neither a residence nor a habitual place of abode in Austria and do not work in Austria and provided that this provision does not conflict with other regulations.

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PLEASE NOTE

All items are used and subject to age-related wear and tear. Value-enhancing restoration - especially in the case of antiques - is not mentioned in the description.
The description of the object does not indicate defects which are obvious (can be determined by mere viewing) or which are irrelevant for valuation. Any claims of the Buyer concerning such defects are excluded by law.
There is no right of withdrawal in long-distance and off-premises sales (Fern- und Auswärtsgeschäfte-Rücktrittsrecht). Please note that the total amount of applicable transportation costs resulting from distance, size and content cannot be calculated at present.

„signiert", „monogrammiert" (signed, monogrammed): a work signed or monogrammed by the artist; **„bezeichnet" (inscribed, bears a signature/monogram):** the inscription or artist's signature appears to be by another hand; **„zugeschrieben" (attributed to):** probably but not necessarily an authentic work by the artist; **Street Art (Urban Art):** due to the specific (sub)culture of this genre probably but not necessarily an authentic work by one or several artists or persons (except where a specific certificate of authenticity exists), often but not necessarily reworked, adapted or stenciled; **„Werkstatt" (studio, workshop):** a work probably produced in the artist's studio or workshop, i.e. in the artist's immediate surroundings; **„Schule" (school):** a work of uncertain date, executed in the style of an artist or a regional group of artists; **„Umkreis" (circle):** a work created within the artist's wide regional and temporal sphere of influence; **„Schüler" (Pupil):** a work created by an unknown student of the artist; **Associate:** a work created within the artist's near sphere of influence; **„Nachfolger" (follower):** a work in the artist's style, but possibly of a later period; **„Nachahmer" (in the manner of):** imitation or copy of a work by the artist, of an uncertain date; **First name and surname of the artist, date and location:** undoubtedly a work by the artist.

In principle, all Consignors are entitled to withdraw the items they have submitted for auctioning at any time up until the auction commences. Consequently the Dorotheum makes no warranty and assumes no responsibility that the lots listed in the catalogue will be actually offered for sale by auction.
Lots marked with "AS…" are offered in accordance with the legal provisions governing to protection of species. In the event of any questions the Dorotheum staff will be happy to assist you. The export from Austria and the import into non-EU countries for commercial purposes of items marked **ASA, ASI** (or Artenschutz A) will not be permitted by the competent authorities. **ASI** means that under current EU rules, commercial trade in ivory objects is now only possible for musical instruments made before 1975 (for personal use of performing artists) and antiques (significantly processed before 1947).
Objects marked with ASI have the appropriate sales permit for sale by the Dorotheum remaining within the EU. (Re-)Exports and imports to/from third countries are no longer authorized. Errors and omissions excepted. The Dorotheum also reserves the right to correct lot descriptions up until the beginning of the sale.

DISCLAIMER CONCERNING THE CONDITIONS OF SALE BY AUCTION AND CATALOGUE TEXTS

Conditions of Sale by Auction, information and catalogue texts in English, French, Italian or any other language, as the case may be, are for the sake of convenience only and shall in no way be considered binding. The DOROTHEUM is unable to assume any liability for the correctness of translations. In the event of diverging interpretations by interested parties, Buyers and the DOROTHEUM, the German versions of the Conditions of Sale by Auction, information and catalogue texts shall exclusively be authoritative and binding. Equally, any and all amounts stated in foreign currencies in the catalogue as well as on the currency converter shall be deemed to be non-binding indications only. In auctions, the sole legal tender of Austria (EURO) will be used exclusively.

INFORMATION

Please note that pursuant to legal and internal compliance rules we need to verify your identity. Thank you for your understanding that we need to ask you for presentation of an official photo identification and possible further documents (for instance, an extract of the companies register/commercial register/beneficial owners register or respective documents/confirmations pursuant to the provisions of the relevant country/jurisdiction, if required).
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